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NEW YORK

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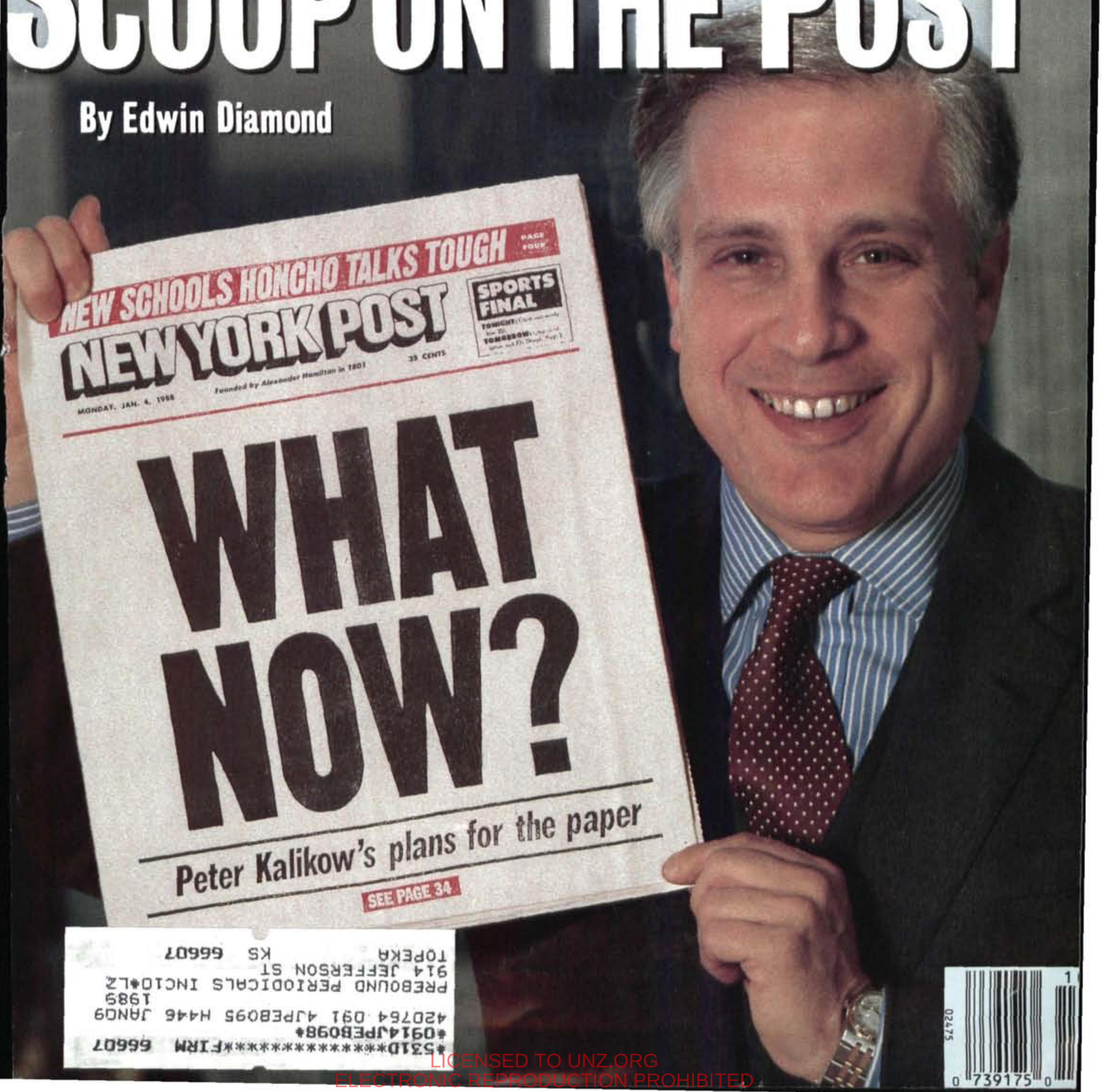
By Edwin Diamond



NEW SCHOOLS HONCHO TALKS TOUGH PAGE FOUR

NEW YORK POST

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Peter Kalikow's plans for the paper

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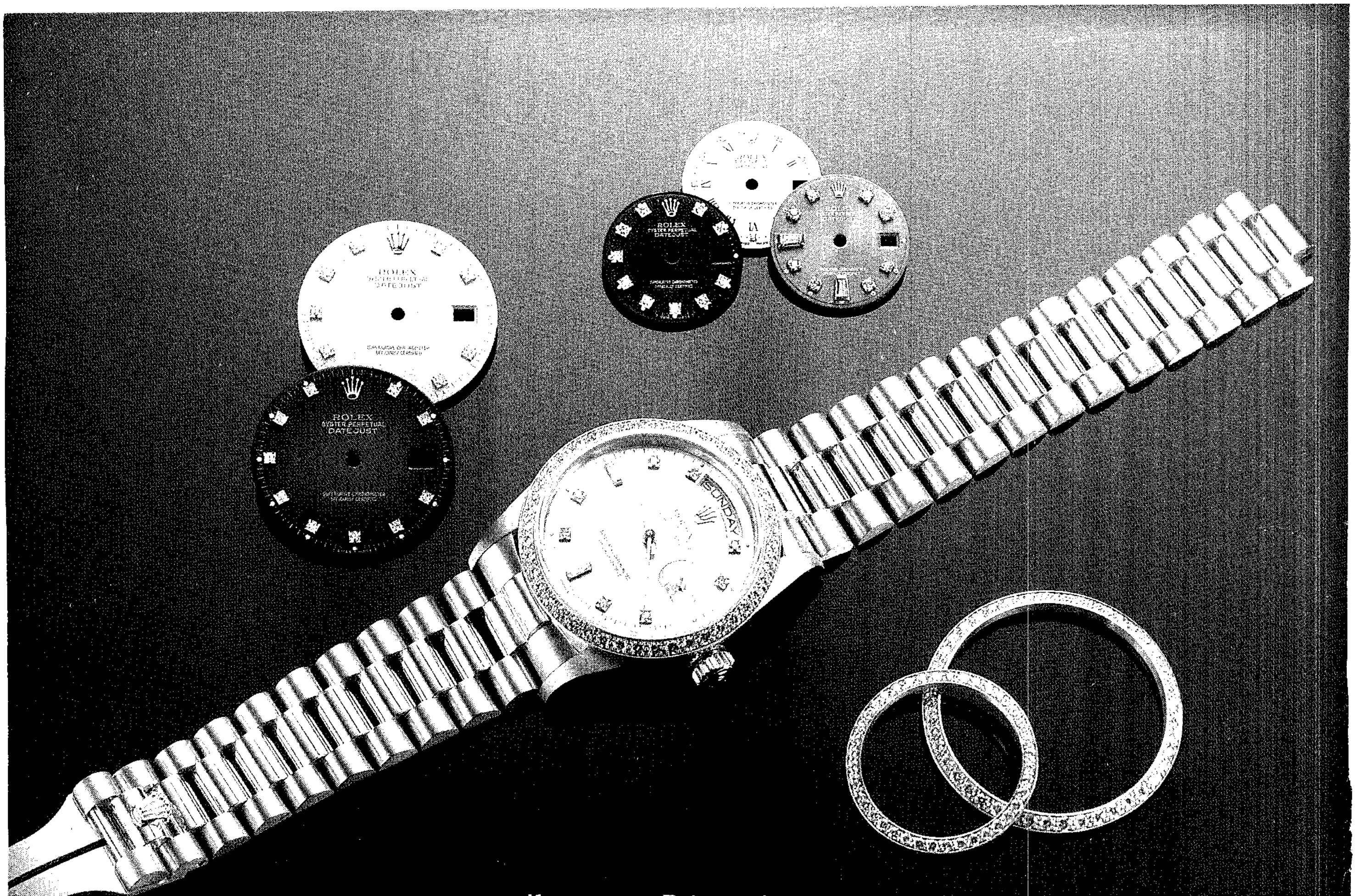

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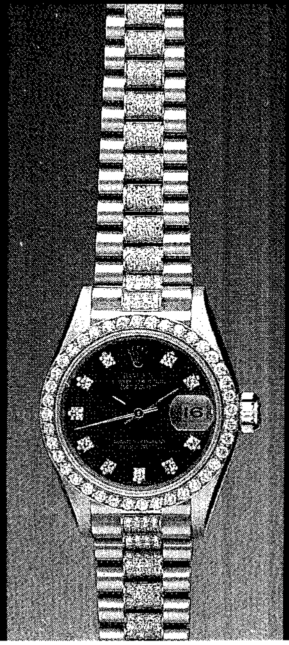

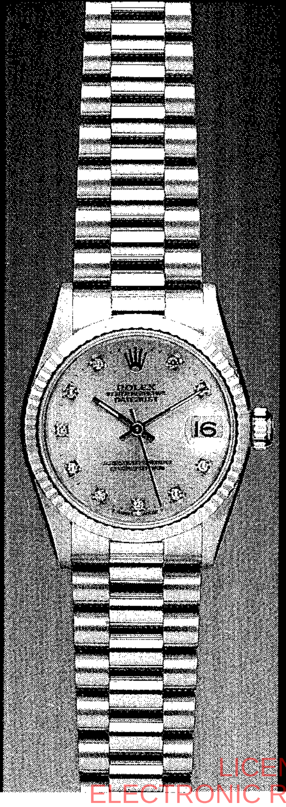

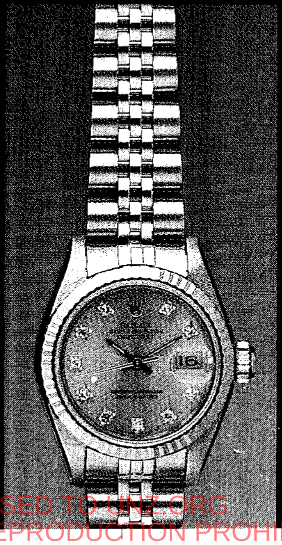

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VOL. 21, NO. 10 MARCH 7, 1988

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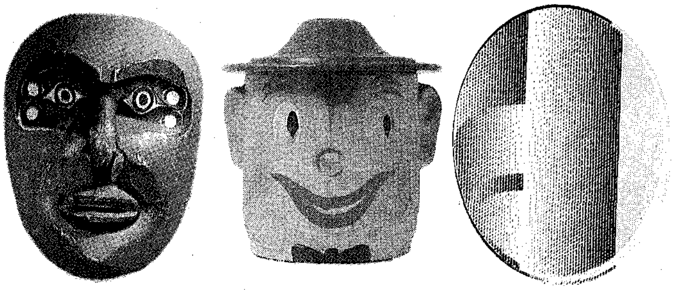
BY EDWIN DIAMOND

"The more people tell me not to do something," says Peter Kalikow, 45, "the more I want to do it." And so, last week, the real-estate developer bought the New York *Post* from Rupert Murdoch for $37.6 million. Kalikow and his new publisher, Peter Price, co-founder of *Avenue*, plan to take the *Post* upscale but keep it lively. Their chances of success may be problematic at best. Ed Diamond looks at the men, the market, and the future of the post-Murdoch *Post*.

42 Andy's Empire, Part II: Rosebud

BY JOHN TAYLOR



On April 23, Sotheby's will begin auctioning the extraordinary collection of Andy Warhol. Warhol, who shopped almost every day, had amassed 10,000 objects—tables, chairs, American and European paintings, pop art, cigarette boxes, 175 cookie jars—by the time he died, last February. Sotheby's estimates the collections will bring as much as $15-million. Some people think it will go for twice that. A preview.

50 Harlem on Her Mind

BY ELLEN HOPKINS

Decked out in her otter wrap and diamond rings, Charlotte Ballard doesn't fit in on Harlem's streets. But in the past 3 years, Ballard, 54, has amassed 45 buildings in the area and now is converting them to low- and moderate-income housing. She has yet to turn a profit, but Ballard seems to be succeeding where other developers—men—fear to tread. What makes her story even more unusual is that she's a white Republican from South Africa: "It was too great a challenge *not* to take."

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BY MARILYN BETHANY

With its eroded columns and crumbling plaster walls, the Brooklyn Academy of Music's newest theater is a majestic ruin.

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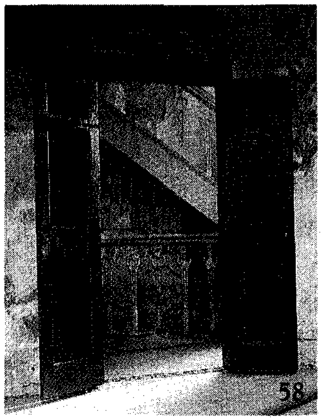

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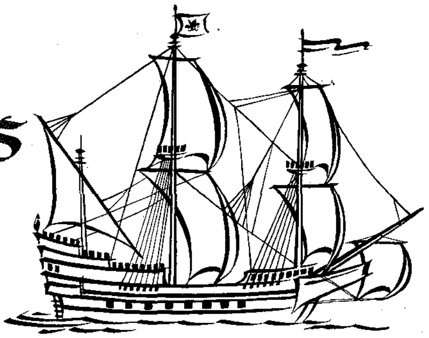
Sir Francis Drake and the Age of Discovery



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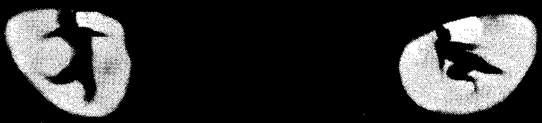

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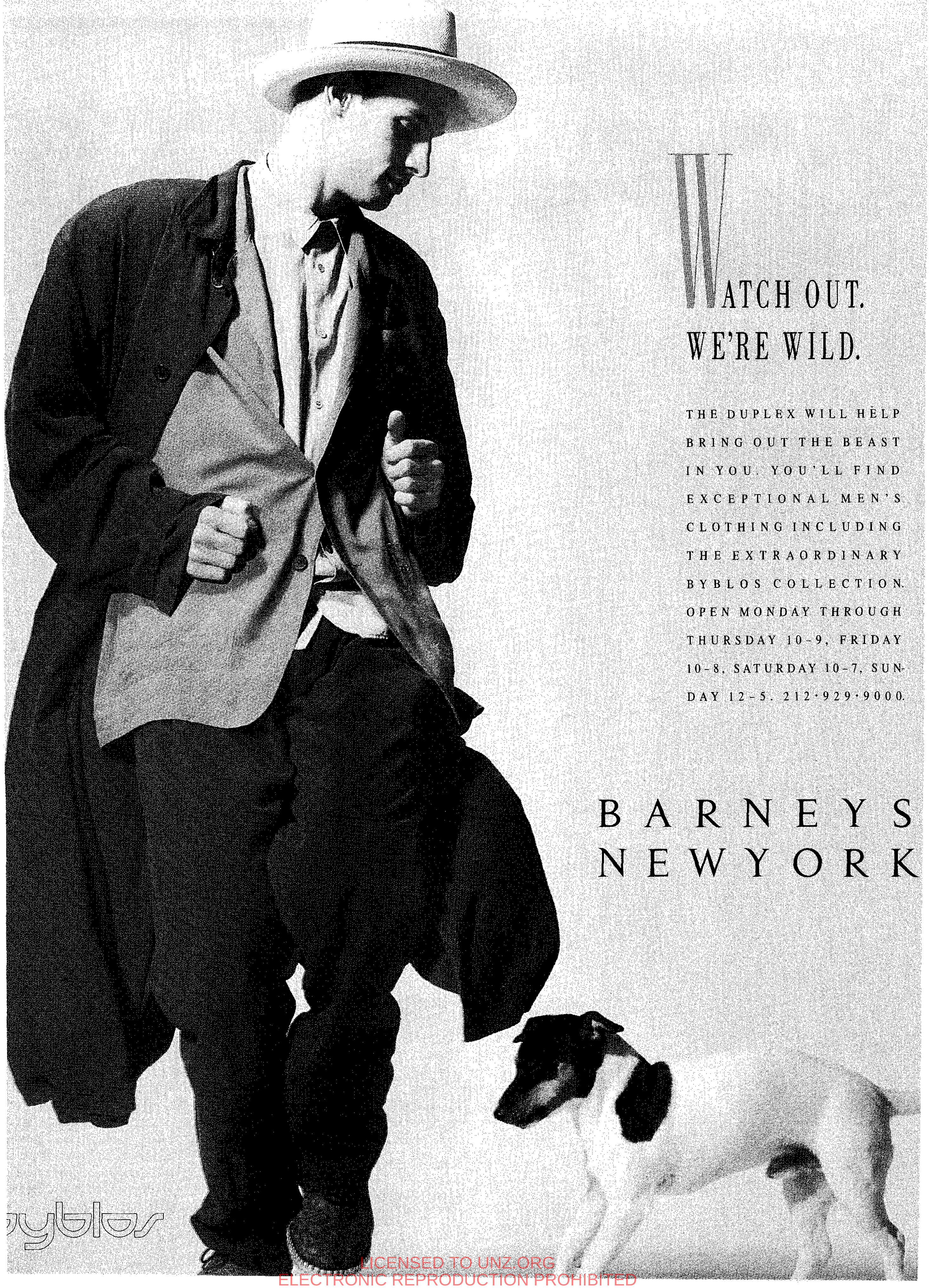

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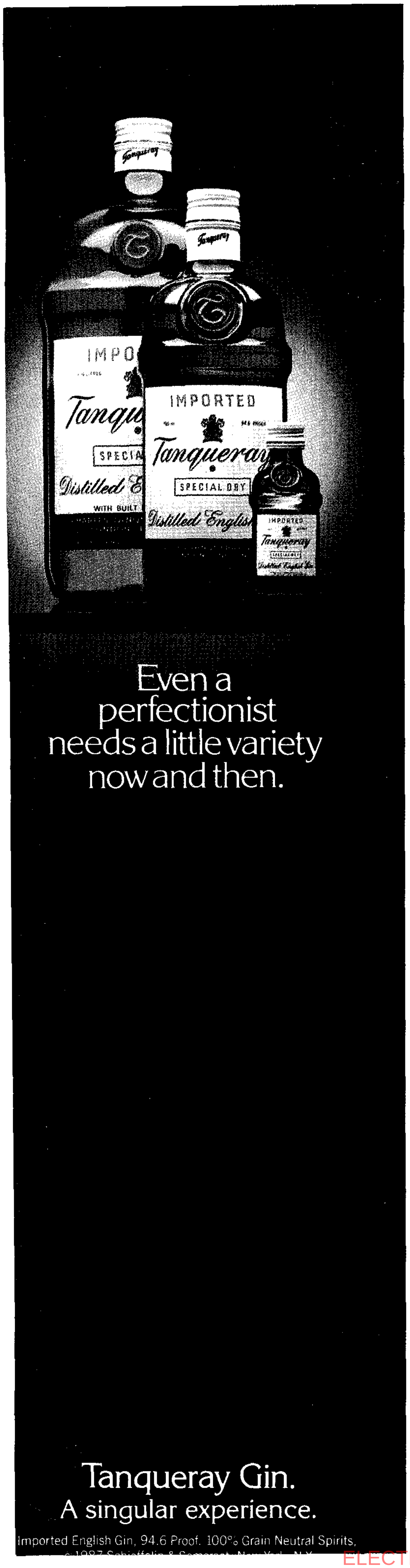
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LETTERS

A Fallen Star

THANK YOU FOR THE STORY ON PATRICK Bissell ["Dancing With Death," by Michael Stone, February 15]. It was a terrible tale, beginning with child abuse and ending with the untimely fall of a star. It saddens me, but I hope that Bissell's enormous talent and generosity will be remembered. He has given me many magical moments, but the loveliest was last summer. It was a balmy evening, following a performance at Lincoln Center. Bissell had not danced, but he had come to call for his fiancée, Amy Rose. I watched them walk down the street and felt so grateful that Bissell had made it through the rough times. Little did I know.

Audrey A. Campbell
Manhattan

AS A LONGTIME FAN OF PATRICK BISSELL and American Ballet Theatre, I found Michael Stone's article distressing. Perhaps Bissell had some inherent self-destructive tendencies or a fear of success. What the story really shows, however, is the profound effect that an inadequate or abusive upbringing can have on a child.

A lack of consistent love and support from his parents, along with their mixed and often hostile messages, must have been part of the reason that Bissell sabotaged his brief but stellar career.

Jill Willinger Purasson
Jersey City, N.J.

THE COVER PHOTOGRAPH OF PATRICK showed him dancing the role of the opium-smoking warrior in *La Bayadère*. Many of his admirers thought this was his best role—a role in which he was cast right up to the end.

One wonders whether this sort of typecasting was intended as art or as therapy.

Greg Lawrence
Co-author, *Dancing on My Grave*
Weston, Conn.

AN ANCIENT GREEK POET SAID, "TO DIE is good for those whose life brings suffering." But that's a sorry excuse for talent cut short. Other great performers—Judy Garland, Marilyn Monroe, Janis Joplin, and Jim Morrison—were also unable to cope with their suffering. But it wasn't completely their own fault. In this society, we don't want to tarnish the images of our great performers; we don't want to hear about their problems.

Paul Hovey
Boston, Mass.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Sweet Smell of Success

AFTER READING "MR. LUCKY AND the Champs" [by Julie Baumgold, February 15], I got to thinking how nice it would be if Donald Trump revealed the true secret of his success through a correspondence course. I would study real hard, and—who knows?—maybe one day I, too, would have my very own everything.

Bob Limandri
Queens

THE DONALD TRUMPS' CONSPICUOUS consumption is nothing less than revolting. Their egregiously expensive life-style is utterly dismaying while homeless men and women huddle in doorways on New York streets begging for coins.

It might be appropriate for the man and his wife to pay back some of the tax-abatement advantages he garnered from New York. He could use his resources to build homes for the needy in the burned-out sections of the city. He should read the recent articles about the homeless in welfare hotels and the cost of maintaining them.

So while the gamblers in Atlantic City are filling his coffers, maybe Trump could stop the exponential growth of his wealth and ego for a bit.

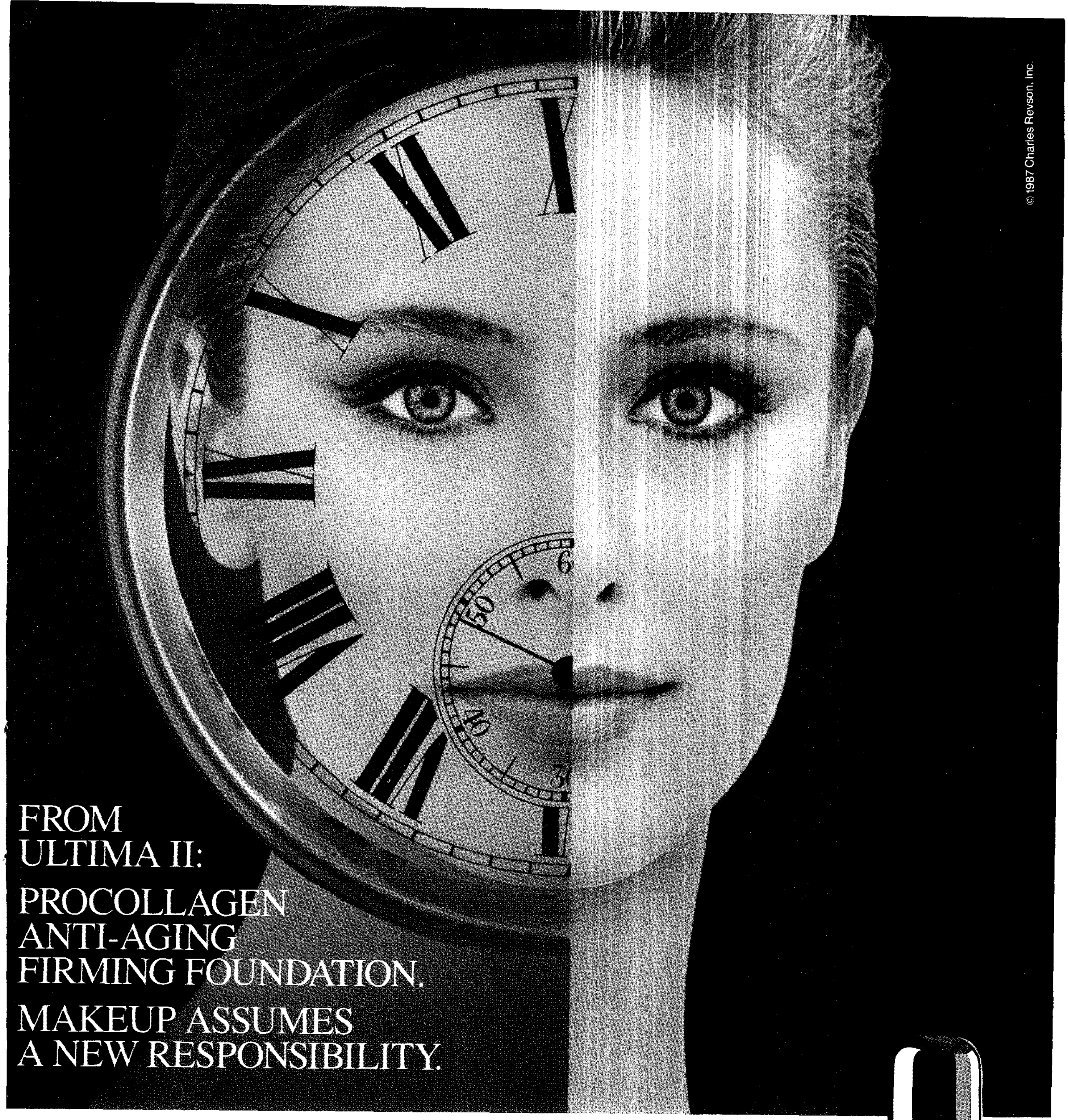
Jack Garten
Manhattan

DO THE TRUMPS INVITE FRIENDS TO these lavish parties merely to watch their jaws drop as they marvel over their hosts' various toys? How unfortunate that Ivana and Donald weren't in F.A.O. Schwarz at Christmastime to witness similar expressions on the faces of their children but instead had to read about them from notes taken by their nanny.

Eleanor Lenney
East Dennis, Mass.

Made to Suit

THANK YOU FOR THE FAVORABLE COMments about Alfred Dunhill in "Bespeaking of Suits" [by Linda Dyett, February 15]. We always appreciate an appraisal of our workmanship and service, and the author made acute observations, as when she called our custom-suit model "powerful and well tailored." However, we don't want to "update" this, as suggested. Many of our customers have been wearing that look for 30 years. If a customer wants to try a more contemporary



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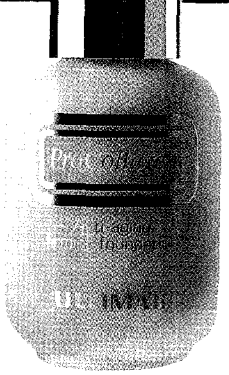

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Dyett's article was the most accurate and comprehensive review of made-to-measure tailoring I've read.

Jim Frain
President and CEO
Alfred Dunhill of London, Inc.
Manhattan

The Miracle Workers

WOULD THAT THERE WERE MORE WONDERFUL young men in this city—or anywhere—like Angel Rodriguez and the late Robert Siegal ["Fast Track: Guardian Angel," by Alex Prud'homme, February 15].

For other readers who were as moved as I was and who want to make a contribution to the Andrew Glover Youth Program, the address is 100 Centre Street, Room 1541, New York, New York 10013.

Barbara Littlejohn
Manhattan

Singular Sensation

MANY THANKS FOR PATRICIA MORRISROE'S intriguing preview of *The Phantom of the Opera* ["Here Comes the Phantom," January 18]. As one theatergoer lucky enough to have experienced this spectacular production, I can attest to every moment of magic, mystery, and melodrama. Andrew Lloyd Webber et al. should be commended for their success with such a complex project.

Pamela Singer
Manhattan

Personal Expressions

"ART SMART" [BY ROSLYN SIEGEL, JANUARY 18] took me back to an art class in the second grade, where we were asked to paint a pumpkin. We all dutifully painted ours orange, except for Ross Parmenter, who painted his pumpkin bright red and purple.

For this deviance, Ross was ridiculed and made to stand in the corner! So much for the system of teaching art in our schools.

Betty Vaughn
Manhattan

STUDENTS SHOULD BE GIVEN THE OPPORTUNITY to create, explore, and experience in the classroom. Art class should be a positive experience, a place to build self-confidence. And since art is a very personal form of expression, students should come away from the class feeling good about themselves.

L. Yoffe
Art teacher
Tokeneke School
Darien, Conn.

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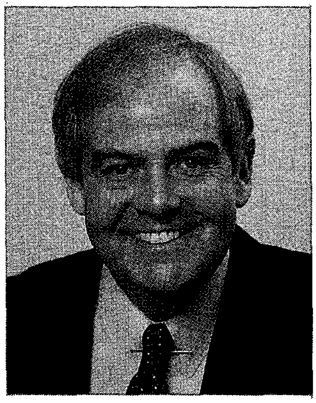

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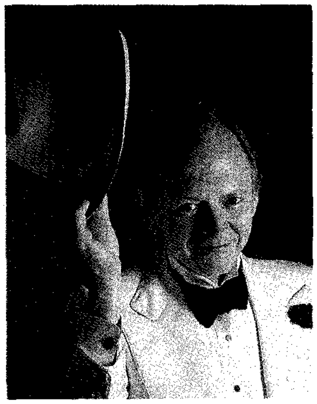
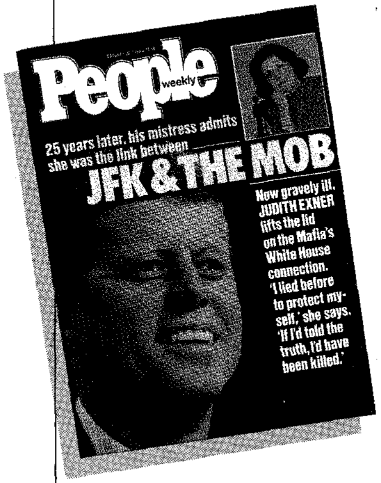


TOM WOLFE


People
weekly
25 years later, his mistress admits she was the link between
JFK & THE MOB
Now gravely ill, JUDITH EXNER lifts the lid on the Mafia's White House connection. 'I lied before to protect myself,' she says. 'If I'd told the truth, I'd have been killed.'

***PEOPLE* COVER**

DEARIE BIDDING FOR BIAGGI SEAT

It looks as if East Bronx assemblyman John Dearie is getting ready to make a serious bid for Mario Biaggi's congressional seat. A source says that Dearie, an eight-term assemblyman who ran against Harrison Goldin for comptroller in 1980, has been holding discussions with Baraff/Lawrence, the media consultants who worked on Geraldine Ferraro's first congressional campaign, in 1978.

Dearie has also hired Bill Johnson, a Mount Vernon pollster, to test his name recognition in the 19th District.

Dearie refused to say if he will be a candidate for the seat. But one Bronx Democratic strategist says, "Johnson's poll shows Dearie way ahead of potential congressional candidates like City Council members Michael DeMarco, Jerry Crispino, and June Eisland. Dearie hasn't made a decision, but he is becoming convinced that this is the year he should take his shot."

TOM WOLFE STARTING BAY AREA *BONFIRE*

Tom Wolfe has already begun work on a new novel, but this one will be set in San Francisco. Wolfe spent more than six years writing the best-selling, critically acclaimed *Bonfire of the Vanities*.

Wolfe could not be reached. His publisher, Roger Straus of Farrar, Straus and Giroux, says, "He's thinking about a work of fiction but doesn't want to talk about it any more than that." According to Wolfe's agent, Lynn Nesbit, "Tom is busy gestating—working out the structure and dynamics of the book. It will be another Balzacian portrait of society, set in the Bay Area. Tom is an indefatigable researcher, but he has been busy with *Bonfire* and hasn't had much time to spend on the new book."

EXNER AND *PEOPLE*: *20/20* HINDSIGHT

Editors at *People* magazine may not have been the only ones willing to pay for Judith Exner's story. The self-proclaimed lover of John F. Kennedy and mob boss Sam Giancana has told associates that Barbara Walters offered her $10,000 for an interview on *20/20*. *People* gave Exner $50,000 for her story.

Exner told a source that Walters had agreed to pay her $10,000 for "research" and was going to interview her after the *People* story came out. "Walters wanted the first TV interview with Exner," says the source. "But the timing went wrong, because after *People* came out, *20/20* was pre-empted by the Olympics." But Exner now denies that she agreed to sell her story to *20/20*. "I've talked to Walters," she says. "Nothing is set yet."

Walters says, "There had been some discussion with Exner about possibly doing an interview. Executive producer Victor Neufeld and I decided against doing it. There was no discussion of ever paying her for an interview." Paying for an interview is against ABC News policy, says Neufeld.

WCBS CAMERAMAN GETS IN THE PICTURE

A WCBS cameraman filming a public meeting on Andrew Cuomo's HELP project surprised eyewitnesses by stopping his video camera to heckle speakers who supported the plan.

The hearing, held last Monday at Woodlands High School in Greenburgh, drew nearly 800 people from the area, including many who oppose Cuomo's plan to build housing for the homeless in Westchester. The cameraman, who wore his WCBS press identification around his neck, tried to block a homeless man from walking to the microphone to give his presentation.

Channel 2 spokeswoman Jennifer Geertz calls the incident "regrettable." "The cameraman violated station policy and has been reprimanded. He shouldn't have been using his press credentials, since he wasn't covering the event for us," she says. "He lives in Westchester and was filming the event with his own equipment for a local community group that opposes the project."

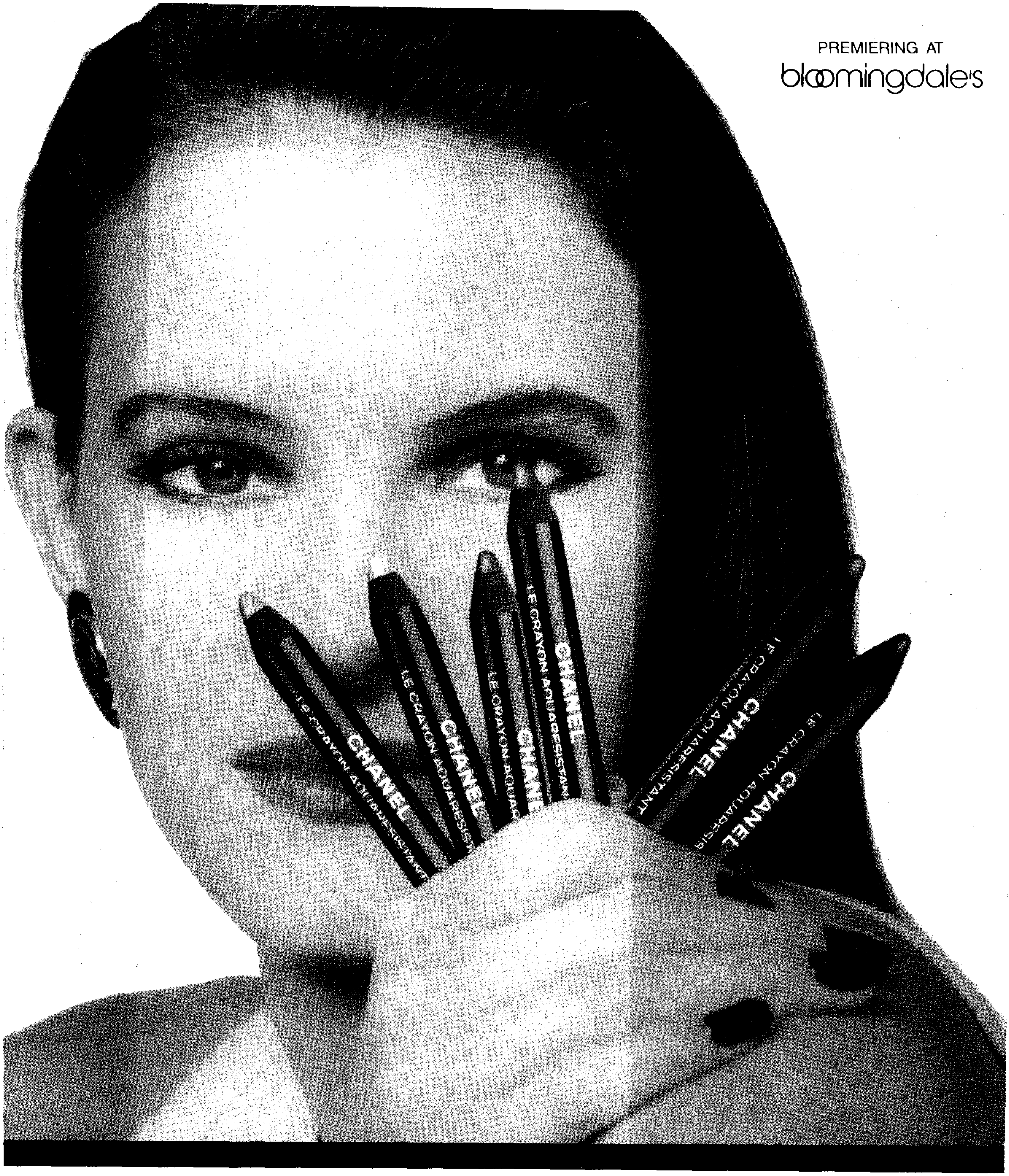
WENNER GETS LEIBOVITZ NEGATIVE

Rolling Stone publisher Jann Wenner and *Vanity Fair* editor-in-chief Tina Brown were locked in a bidding war last month over photographer Annie Leibovitz. Sources at the rock magazine say Wenner was so eager to hire Leibovitz that he offered her a two-year contract worth **$1 million.** Leibovitz, whose distinctive portraits appeared on the covers of *Rolling Stone* for thirteen years, left for *Vanity Fair* in 1983.

"I won't talk about specific figures, but the money Jann offered was good, and it

Photographs: top, Miriam White; center, Lynn Goldsmith/LG

PREMIERING AT
bloomingdale's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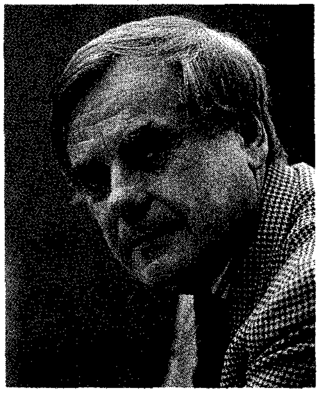
WELL-DUNNE...FACING THE MUSIC...BOSTON T PARTY...BOOK REPORTS

ANNIE LEIBOVITZ



DOMINICK DUNNE

NO DRUGS OR NUCLEAR WEAPONS ALLOWED INSIDE
Hard Rock
CAFE

HARD ROCK CAFE PIN

got a lot better," says Leibovitz. "I asked for more money than I've ever asked for before, and both *Rolling Stone* and *Vanity Fair* agreed to the amount. In the end, I decided that I didn't want to change my life and go back with Jann." Wenner says he tried to hire Leibovitz but called the $1-million figure "absurd." A *Vanity Fair* spokeswoman would say only, "Leibovitz has just signed a new three-year contract with the magazine."

MORTIMER'S CROWD WILL BE A MINI

NBC has just bought the rights to do a mini-series based on Dominick Dunne's forthcoming novel, *People Like Us.*

The book, to be published by Crown in June, is about high society and social climbing in New York City. Advance copies of the novel have already prompted speculation about which socialites Dunne's characters are based on. His novel *The Two Mrs. Grenvilles* was made into a top-rated TV movie last year; Dunne will consult on the TV version of *People Like Us,* tentatively scheduled for late 1989.

HARD ROCK WANTS MORE ROCK

A battle is brewing between the owners of the Hard Rock Cafe and their West 57th Street neighbors. Members of the Fifth Avenue Association are claiming that the restaurant is trying to bring in more live music, which they say will ruin the area's "sophisticated atmosphere."

"The Hard Rock already causes enough problems with its long lines and noisy crowds," says Michael Grosso, a spokesman for the group. "With the new cabaret laws, we're afraid the restaurant will become more of a nightclub. We want them out of the neighborhood before this happens."

But Hard Rock founder Isaac Tigrett says the café won't become a club. "We don't want any trouble with the neighborhood," he says. "But sometimes customers like Sting, Phil Collins, and Eric Clapton want to jam. We think that should be allowed."

A FACE-LIFT FOR PLAZA FOUNTAIN

Estée Lauder president Leonard Lauder and Bergdorf Goodman chairman Ira Neimark are about to announce plans for a $3.1-million restoration of Grand Army Plaza, the public square in front of the Plaza hotel, at 59th Street and Fifth Avenue.

Lauder, Neimark, and several of their corporate neighbors have been working on the project with the Central Park Conservancy, a private group that raises money to restore and maintain the park. They intend to repave the Beaux-Arts plaza and repair the 1915 French limestone-and-bronze fountain of Pomona, the goddess of fruit. The group also wants to raise money to replace trees, benches, and streetlights, and hopes to create a $500,000 endowment to maintain the square.

Parks Commissioner Henry Stern says the renovation will probably begin this spring.

AFTER THE FALL: NEW ARB GARB

Members of First Boston's investment-banking department have come up with a new fashion statement. After Bruce Wasserstein, Joseph Perella, and sixteen other key employees left a month ago to start their own firm, department survivors started wearing blue-and-white T-shirts advising JUST SAY NO TO WASSERSTEIN, PERELLA & CO. around the office.

So far, demand has outweighed the supply, but a First Boston source promises that more will be available soon. "Morale here has been pretty low," says a First Boston staffer. "The shirts are our way of making light of the situation."

PUBLISHING NOTES FROM ALL OVER

Former chief medical examiner Elliot Gross, who was fired last year amid charges of poor management, has signed a $250,000 deal with G. P. Putnam's Sons to write a book, called *Secrets of the City.* It will be written with Joseph DiMona, who helped Los Angeles medical examiner Thomas Noguchi write *Coroner.* "It will be about medical sleuthing," says literary agent Richard Pine. "He'll describe the inside story on famous cases such as John Lennon, Andy Warhol, Donald Manes, and Jennifer Levin." The book will be published in the spring of 1989....

Barry Goldwater has agreed to write his memoirs for Doubleday. The former senator says *Goldwater,* scheduled for next fall, will describe his childhood in Phoenix, Arizona, and his years in politics.

"I'll give the inside story of the 1964 election and shed new light on the dishonesty of Johnson and McNamara during the Vietnam War," says Goldwater. "But I'm also going to give my views on the future of the Republican Party and the entire country."

Photographs: top, Lynn Goldsmith/LGI; center, Yvonne Hemsey/Gamma-Liaison; bottom, Tony Cenicola.

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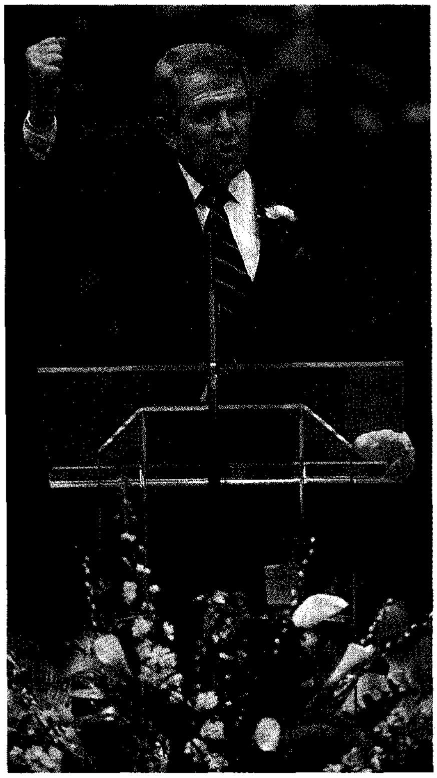
The National Interest/Joe Klein

LOW ROAD



POWER SERMON: *Pat pumps them up.*

ROBERTSON ON THE STUMP

ON THE MORNING AFTER JIMMY SWAGgart stood naked in the sight of his Lord, I found myself in the graceful little town of Abbeville, South Carolina. "Welcome to the Deathbed of the Confederacy," said the woman behind the drugstore counter.

"Excuse me?"

"This is where Jefferson Davis held his last Cabinet meeting," she added. "We have postcards over in the corner."

Outside, a small crowd was gathering in the town square. Pat Robertson's bus had just arrived and was emitting martial music. Aides unfurled American flags and were pulling a platform from the vehicle's undercarriage. The former TV evangelist, having proclaimed the (March 5) South Carolina primary his moment of truth, was barnstorming with the furious efficiency that is his hallmark. Not a stone would be left unturned during the next 48 hours, and more than a little ugliness would slither out from beneath those stones and into the public debate.

"Isn't this great?" said Tommy Mitchum, eighteen, awaiting Robertson's emergence. "Tell the folks up North we're fixing to turn this nation around." Mitchum introduced me to his friend John Smith. "We write songs about Jesus," he said. "We're going to travel and sing, doing the Lord's work."

I asked them if redemption was still a growth industry after the Swaggart and Bakker scandals. "Everybody makes mistakes," Smith said. "It's just you folks in the media that blow it up. You're the only ones that care."

"About sin?"

"About these kind of *details,*" said Mitchum with a certain impatience. "Everyone fails. The important thing is faith in the Lord."

With that, Pat Robertson emerged from his bus and proceeded to fire up the crowd—as is his wont—never allowing the "details" to stand in the way of a good story. He told them the Commies were after their jobs in the local textile mills. "Textile imports from Red China have increased 660 percent in the past eight years. Between January of 1986 and November 1987, imports from the Un-ion of So-viet So-cialist Re-publics increased more than 7,000 percent; from Hungary, 147 percent; from Marxist Zimbabwe, 250 percent," he said, pausing pregnantly.

And who was responsible for this? The "international" bankers who'd "slipped out" $120 billion in loans to Marxist countries. (And George Bush, too, Robertson had implied at an earlier stop: "What does *he* represent? I'm not going to say. You can figure for yourself what side he is playing on.")

There was, as is often the case with Robertson, a kernel of truth and an awful lot of hooey to this: East-bloc countries account for a fraction (about 13 percent) of textile imports—and almost all of that is coming from China, which may not be such a bad thing. But the possible long-term benefit of an economic alliance with mainland China represents a level of complexity at odds with Pat Robertson's mission.

"My message is very simple," he said. "I want the United States to be No. 1 in the world."

Whenever Robertson would reach this point in his speech, I'd be tempted to heckle: "This world, or the next?"

But I had vowed not to indulge myself in obvious temptations: The savaging of fatuous bozos of the cloth is among the most hallowed of American journalistic traditions. Few can resist the call to commune with the ghosts of Twain and Mencken. I was determined, however, to give Pat a chance—if for no other reason than out of respect for his audience.

In recent weeks, several of my more empathetic colleagues had made appeals for tolerance and understanding of the Robertson phenomenon: The messenger might be a joke, but don't dismiss the message. After the social and economic upheavals of the past quarter-century, there was a vast yearning for order and decency, for a less chaotic, brutish, and hedonistic society. The growth of the religious right was a reaction to the mayhem abroad in the land.

Of course, fundamentalists have been fleeing the complexities of modern life ever since the arrival of the plow—but there did seem to be some new domestic problems that mainstream politicians were slow to acknowledge. They were most obvious—and critical—in working-class families where one well-paying smokestack job often had been replaced by two marginal service-industry jobs. A few feminists like associate professor Ethel Klein of Columbia University (and formerly of Richard Gephardt's staff) had recognized the socioeconomic import of these changes: the growing concern about day care, health insurance, and pensions; the subtle tensions involved in working harder for less money.

The religious right—and Robertson in particular—was emphasizing a more raw and emotional part of the problem. No one was minding the kids, who were off in squalid, secular day-care centers; the older ones were taking drugs, watching MTV. No one was teaching them moral values. No one had time to discipline them. Robertson's audiences were filled with young parents, from the working class especially, who had real concerns about their children and the future.

"I like Dole because he's tough, the kind of guy I want to see dealing with the Russians," said Patty Brown of Union, South Carolina. "But I may go with Robertson because I'm afraid for my kids. The drugs and all."

"I'm interested in Robertson because I'm concerned about moral degeneracy," said Tom Richard, a graduate student in physics at Clemson. "The absence of absolute standards is dangerous for a society. There *is* good and evil. There is true and false. The country needs moral leadership; perhaps this man can provide it."

But it is difficult to square the decency and concern of such people with the arrant nonsense Robertson peddles. Even when he's right, he's wrong. For exam-

Photograph by Alex Quesada/Matri

ple, he is certainly the only candidate in American history for whom phonics is a major issue—and a frequent applause line. "I want our schools to teach the way they did 34 years ago, when they were the best in the world. I favor a return to the time-honored phonics method of reading in our schools," he will often proclaim, "and the abolition of the discredited 'look-say' method."

"He's right," says Professor Jeanne Chall of the Harvard Graduate School of Education. "Phonics is superior to look-say in the early grades—but his sense of history is rather bizarre. Phonics *replaced* look-say in most schools twenty years ago. The battle's already been won."

Details, details. Robertson campaigns with the blithe arrogance of a man who built an empire on the gullibility of the American people: For a quarter-century, he was able to say the most outrageous things on *The 700 Club* and people would send him money. He became a master of casual inexactitude, the Ronald Reagan of televangelists; he could sell fear without scaring a soul. Obviously, such talents led to daring thoughts: Reagan had managed to skate past the secular literalists of the press; maybe he could, too. This year, Robertson has tried to pass as a mainstream politician—with all the trappings of a real candidate, including a brilliant strategist in his campaign manager, R. Marc Nuttle—but there seems to be a constant battle between Nuttle's game plan and Robertson's gut instinct to go back to what has always worked: to be outrageous and let the chips fall where they may. The diehards not only buy it, they get pumped up, too, and work harder for the cause.

Sometimes the careless embroidery and exaggeration are relatively harmless. Last week, for example, Robertson told a crowd that America had placed eleventh in the world in recent education testing, "just ahead of Swaziland." ("I'm not familiar with the study," said a Department of Education spokesman. "He may be reaching a little.")

"Is that racist, the Swaziland bit?" a British reporter asked (as an American archetype, Robertson attracts a large foreign press corps).

Probably not. But it does reflect the profound disrespect for his audience that lies at the heart of Robertson's mendacity. At times, his willingness to do or say anything to make a sale can be sickening: "I can't rest easy while Americans are being held prisoner by Laotians," he said last week, toying with the hopes of dozens of families—and contrary to every responsible report on the subject of POWs and MIAs.

And then a day later, there was his cruelty toward the families of the hostages in Lebanon, with the assertion that his Christian Broadcasting Network news bureau knew the whereabouts of some of the victims in the hours after they were taken.

In that context, Robertson's cuckoo ruminations about George Bush's "role" in the Swaggart fiasco were just another of the misstatements, overstatements, and absurdities that lace his canon. "Franklin Roosevelt said that nothing happens in politics that hasn't been planned," Robertson intoned conspiratorially, leaving—as always—a breathy, cotton-candy residue in the air with every pause. "That [Swaggart's apparent tryst with a prostitute] could lie dormant since October and then surface two weeks before the most critical primary . . . would stretch the credulity of anybody."

By this time, aides were waving frantically, trying to get him to stop the press conference (which had been called to announce the support of a not-very-prominent local black Republican), but Robertson was rolling.

The Bush folks were guilty of all sorts of other dirty tricks. "Knowing the quality of people surrounding George Bush," he said, "there is nothing they wouldn't do sleazy. . . .There's no question [Bush] knows what's going on. . . .The dirty tricks are starting. . . .There's unreal religious bigotry coming from that quarter."

Whew. Utter nonsense, certainly. But purposeful? "Absolutely," said a Bush campaign source. "He's in a tough fight, and he wants to crank up his troops."

Indeed, Robertson—who indicates in his speeches that he has played a hand or two of poker in his time—has decided to bet the house on South Carolina. At the moment, he is running about 10 points or so behind Bush in the polls. How to close the gap?

Since he is playing in the highest-stakes game imaginable, the reverend seems to have decided to call in all of his markers—including the assumption of credibility that attends any man of the cloth. Perhaps some of the more genteel, less fervent Bush supporters will find themselves wondering why a preacher (even one of those crazy TV fellows) would get so exercised over their candidate. They just might decide to wobble over toward the suddenly safer Bob Dole (who, by sheer coincidence, was endorsed by the revered senator Strom Thurmond last week).

"Is Robertson trying to tighten the race by moving some of our support over to Dole?" the Bush aide mused. "Sounds farfetched, but this guy has a limited constituency—and great political instincts. Hurting us and helping Dole may be the only way he can win."

Is Pat Robertson that subtle?

"I'm not a politician," he often told audiences in South Carolina last week. No doubt, politicians all over America breathed a sigh of relief. ■

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The Bottom Line/John Crudele

WAR GAMES

PROXY BATTLES HEAT UP

CORPORATE SHAREHOLDERS ARE ACTING up again, and there could be an unprecedented number of proxy battles at annual meetings this spring.

"I've never seen it this hectic before," says Richard Nye, chairman of Georgeson & Company, Inc., a proxy-solicitation firm. "Every day the phone is ringing either with clients who are the subject of a proxy contest or prospective clients who want to wage one."

Last October's stock-market debacle seems to be part of the reason: Some major shareholders who lost big in the crash and blame company managements are now trying to evict the boards. But the main cause of shareholder unrest seems to be the dramatic change in the world of corporate takeovers.

New state laws that restrict unfriendly takeovers—together with a contraction in the junk-bond market—have left corporate raiders and irate shareholders groping for ways to pressure companies (other than with a frontal assault).

"It used to be that these proxy fights were few and far between, but I think it's going to become more and more common," says David Gitlitz, research director of the United Shareholders Association, a Washington lobbying group that raider T. Boone Pickens helped found.

Already, Carl Icahn has said he will solicit proxies against Texaco's board; Henley Group is doing the same to Santa Fe Southern Pacific; Coniston Partners says it will try to grab seats on the board of Gillette Company; American Standard is soliciting votes from Black & Decker shareholders; and Dart Group is trying to call a special meeting of Stop & Shop shareholders.

So far, plans for eight major proxy battles have been announced this year, and the number could grow considerably as this spring's annual-meeting season approaches. In contrast, there were only 14 proxy fights launched in all of 1987, down from 29 the year before and 38 in 1985, according to Georgeson.

Though proxy solicitations are common, experts define a proxy *fight* as a dispute between dissident shareholders and the company management in which both sides solicit votes from shareholders. Sometimes the issues are small and quickly resolved—say, an argument over plans to change bylaws. Fights about the makeup of the board are usually more complicated and take longer.

Coniston Partners, which owns about 6 percent of Gillette's shares and wants the company to do something to push its stock price up, got its proxy fight started in plenty of time for Gillette's April 21 annual meeting. Augustus Oliver, a partner at Coniston, says his group decided on the proxy vote because a direct assault is too hard. "With the proliferation of state regulations and the poison pill, doing an unsolicited tender offer is difficult," Oliver says.

Gitlitz says 28 states now have laws that protect companies from hostile takeovers. He estimates that 75 percent of the companies whose shares currently trade on the New York Stock Exchange have some form of legislative protection.

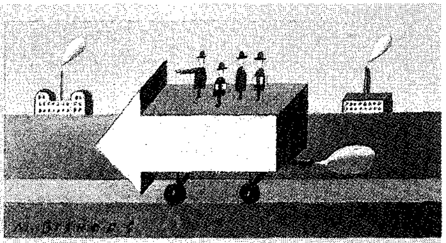
At the state level alone, some companies are protected several times over. For example, Gitlitz says that Federated Department Stores, which is under attack from Campeau Corporation of Canada, could be covered by anti-takeover laws in Ohio, Florida, New York, Delaware, and Massachusetts because it does business in all those states.

Still, a proxy fight is a long shot for the dissidents. They must, in effect, persuade a majority of fellow shareholders to vote for them at the annual meeting. The dissidents' cause is especially difficult when only part of a company's board comes up for election in one year. In that case, even if a dissident slate is elected, those new board members serve alongside entrenched directors.

But proxy battles have occasionally been successful. In 1983, for instance, institutional shareholders backed Samuel Heyman's effort to unseat the existing management of GAF Corporation.

And even if a proxy fight doesn't lead to an ouster, it can have other benefits for a dissident group. For one thing, instead of risking a battle, a company might decide to reorganize, thus raising its stock price—which is often all the dissidents wanted anyway.

STOCK-PRICE PRESSURES:
A Short History



YEAR	NO. OF PROXY BATTLES	PROMINENT COMPANIES
1979	21	Vornado
1980	20	SCM, Hammermill Paper, Diamond International
1981	24	Penn Central, Holly Sugar
1982	27	Bendix, Pabst Brewing, Chock Full O'Nuts
1983	23	Gulf Oil, Superior Oil, GAF
1984	21	City Investing, Pantry Pride, Carter Hawley Hale
1985	38	Storer Communications, Unocal, Hilton Hotels
1986	29	Kaiser Aluminum, Fruehauf, Warnaco
1987	14	Allegis, Caesars, Matrix
1988	8	Texaco, Gillette, Santa Fe, American Standard, Stop & Shop

SOURCE: Georgeson & Company, Inc.

BEAR STEARNS BUCKS BEARISH TREND

BEAR, STEARNS & COMPANY HAS ALWAYS been a little bit different. When most other Wall Street investment houses were courting small investors during the bull market, Bear Stearns was dealing with rich people and first-class corporate raiders.

Corporate raiding has slowed of late, but that hasn't bothered Bear Stearns. While other brokerage firms have been

Illustration by Maris Bishofs

laying off an army of employees, Bear Stearns—despite a slump in profits caused by the crash—is growing.

"We're hiring," says Alan C. Greenberg, the firm's chairman and chief executive. "In a month, we'll be up considerably."

Greenberg won't say which departments will be bolstered, but the firm's recent offer to hire the bulk of the L. F. Rothschild, Inc., Chicago sales force suggests that part of the plan calls for more business with small investors.

Greenberg adds that Bear Stearns won't be getting deeper into merchant banking, despite its recent participation in a couple of attempted corporate buyouts. The bridge loans required for these deals are dangerous, Greenberg thinks; so Bear Stearns will do only small financing, or what Greenberg calls "footpath loans."

THE LOWDOWN ON LOCKHEED

WAS IT ALL A BIG MISUNDERSTANDING, or is Lockheed Corporation really looking to be acquired?

Lockheed's stock rose sharply in the middle of last week after Gary Reich, an analyst with Shearson Lehman Brothers, told his firm that he thought Lockheed had changed its attitude about talking to companies regarding a takeover. (Reich says the subject came up because there were rumors again that Ford Motor Company had its eye on the Southern California–based aerospace manufacturer.)

Reich says he came to his conclusion about Lockheed "after conversations with management." He adds, "It was my perception that their attitude had changed."

Whom did Reich talk to? Apparently, Larry Bishop, Lockheed's vice-president for investor relations. And what did Bishop say? Bishop insists he gave Reich the same statement that Lockheed has been issuing for more than a year—that it would study any reasonable acquisition offer, but that it wanted to remain independent.

"He may have thought there was a change in policy, but clearly there hadn't been," says Bishop.

HALF-DONE BUYBACKS ON HOLD

AFTER THE CRASH LAST FALL, A LOT OF companies announced huge programs to buy back their shares—a development that some people think helped rescue the market.

But Salomon Brothers says those corporate buybacks turned out to be more talk than action. Salomon's Sarah M. Smith says few of the 324 companies that announced plans to buy their own stock actually completed the purchases. For the

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companies Salomon was able to follow, the reduction in outstanding shares was about 5.9 percent—far below plans. And at 23 companies that planned buybacks, says Smith, the number of shares actually rose last year.

What happened? Smith thinks stock prices recovered quickly enough to discourage companies from going ahead with their repurchase plans.

EDELMAN BUYING AND SELLING

ASHER EDELMAN APPARENTLY DOESN'T like running businesses as much as he likes buying them.

A Wall Street source says that Edelman has been keeping his investment machine humming, buying stock in Arvin Industries, an Indiana-based auto-parts and accessories company. The source says that although Edelman has been acquiring stock, it is "nothing serious at this point." Edelman usually has upwards of 150 stocks in his portfolio at any one time, the source says.

Edelman was taking a position in the Arvin stock at the same time he was negotiating the sale of Ponderosa, Inc., the owner and operator of 402 steakhouses across the country. He owned that company for just over a year before deciding last week to sell it to John Kluge, the billionaire who heads the privately held Metromedia Company.

THE RUNOFF

THE ROPER CORPORATION'S STOCK ROSE last week when a rumor circulated that its directors had been summoned to an emergency meeting to discuss an important corporate event. Roper, however, wouldn't comment.... Yale economics professor Ray Fair says that if the presidential election were held today, the Republicans would edge out the Democrats by two percentage points. But Fair, who studies such economic indicators as the gross national product to predict election outcomes, admits that anything within three percentage points is really "too close to call."... Frequency Electronics shares rose last week on rumors that Loral Corporation was buying stock. But Wall Street sources say it isn't true.... Cy Wagner and Jack Brown's Desert Partners has the financing to go after USG Corporation, even if the deal has to be done on an unfriendly basis. Sources close to Wagner and Brown went out of their way to make that point late last week.... J. Tomilson Hill III, a Shearson Lehman managing director in the mergers department, told a conference of the Practising Law Institute last Monday that his firm was working on a very big deal. Hill wasn't more specific, and he didn't return phone calls. ■

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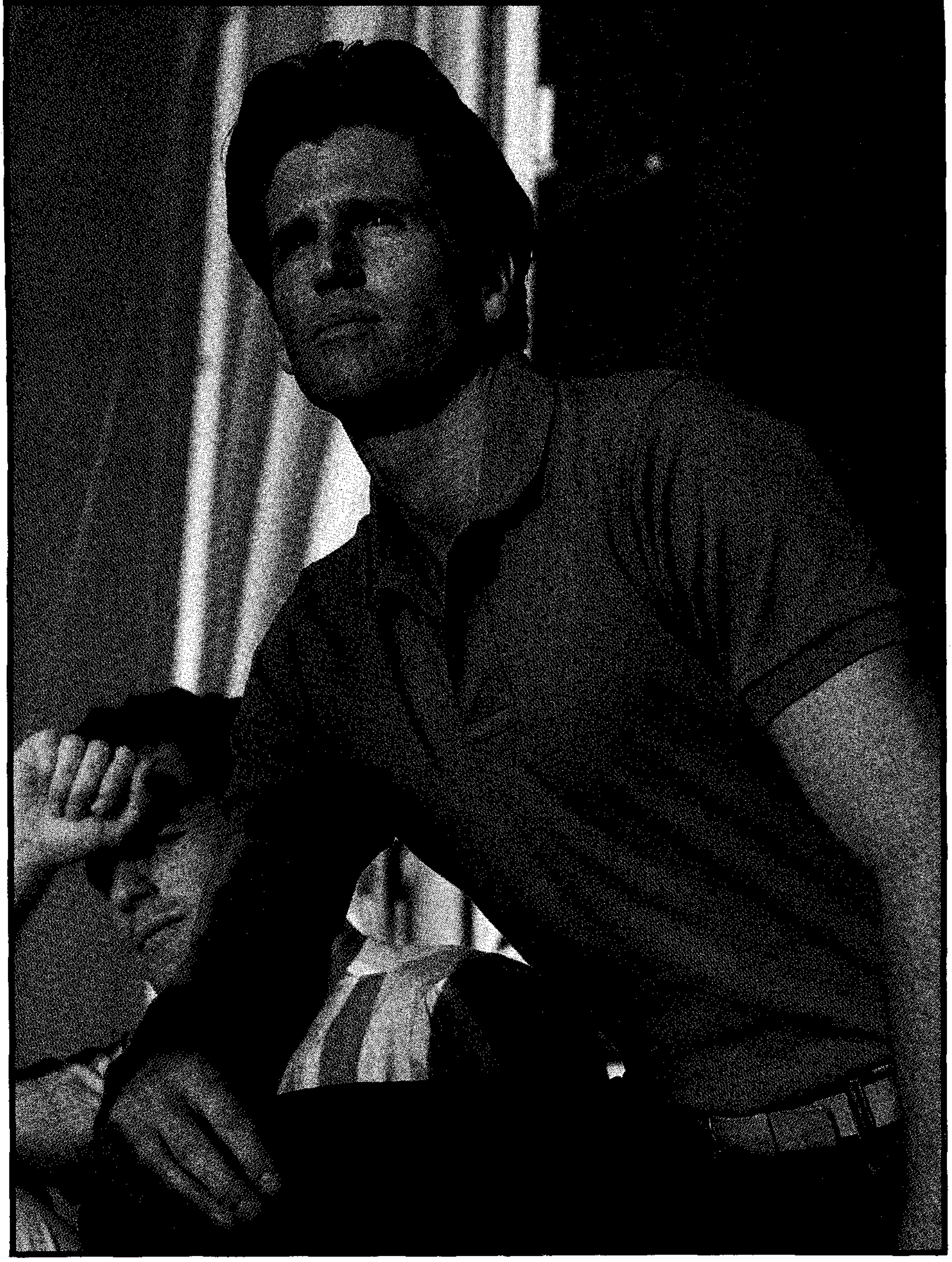

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The Cutting Edge/Michael Gross

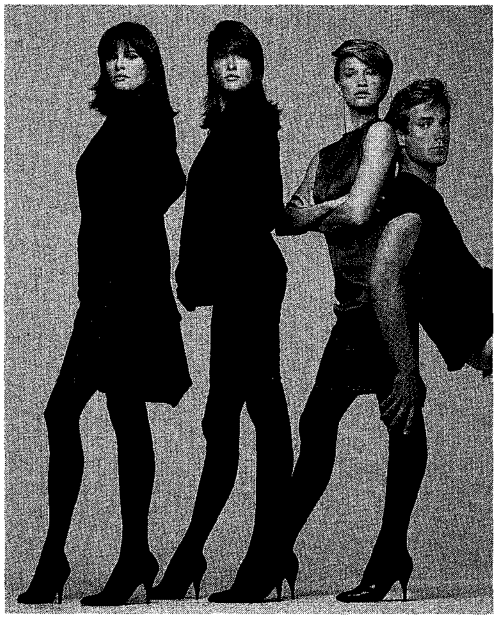
TO BE YOUNG, GIFTED, AND IN THE BLACK

UNMADE IN AMERICA

TWO YEARS AGO, THE ERA OF THE YOUNG American fashion designer began. It's over now. Pulled in one direction by mills, factories, financiers, and a mass market that believes blander is better, and in the opposite direction—toward the outer limits of creativity—by an image-infatuated fashion press and retailers desperate for firsts and farthests, new fashion labels are being shredded by their own industry.

New York's young designers provide vivid examples. Isabel Toledo, who is in litigation with her former backer, did not produce the collection she showed for last fall, and has shown only limited lines since. David Cameron's firm sought protection under the bankruptcy laws and wasn't able to produce a spring collection that had been well received. Norbury & Osuna's backer dropped the label—meaning no spring collection. Angel Estrada has yet to land a financial backer. And the roof literally fell in on Marc Jacobs's showroom last month—but that hardly constitutes a crisis when your financing has twice dried up and you've had to cancel a fashion show because U.S. Customs is holding your foreign-made samples.

"It's definitely a high-wire act," says David Wolfson, husband of the designer Patricia Clyne and president of her company. Fashion begins with fabrics and yarn. But mills serve big spenders first, and small sample runs are as rare as golden fleece. Jobbers, retail fabric salesmen, are an alternative source—but they seem more excited by a designer's going out of business than by his or her going into it. They are happy to buy unused fabric—at a steep discount.


David Cameron with models.

Fabrics bought, it's on to the factories, where new designers are often unwelcome if they require small production runs or special designs that need extra attention. "They call when they see Marc on the cover of *Women's Wear,*" says Robert Duffy, Marc Jacobs's partner. But when they hear how small his business is, "they hang up on him." Most simply won't take risks with new labels.

Stores try out fledgling designers for the sake of image. Advanced fashions attract credits in fashion magazines, which in turn draw adventurous customers, who theoretically attract the masses. It's a vicious circle. Cameron and Stephen Sprouse got attention in their early seasons by using the highest-quality fabrics in avant-garde designs and hiring expensive public-relations firms to introduce them to the press. Then they drowned in a sea of praise. Fashion directors and magazine editors make lousy life preservers. They burble—but they don't always buy retail.

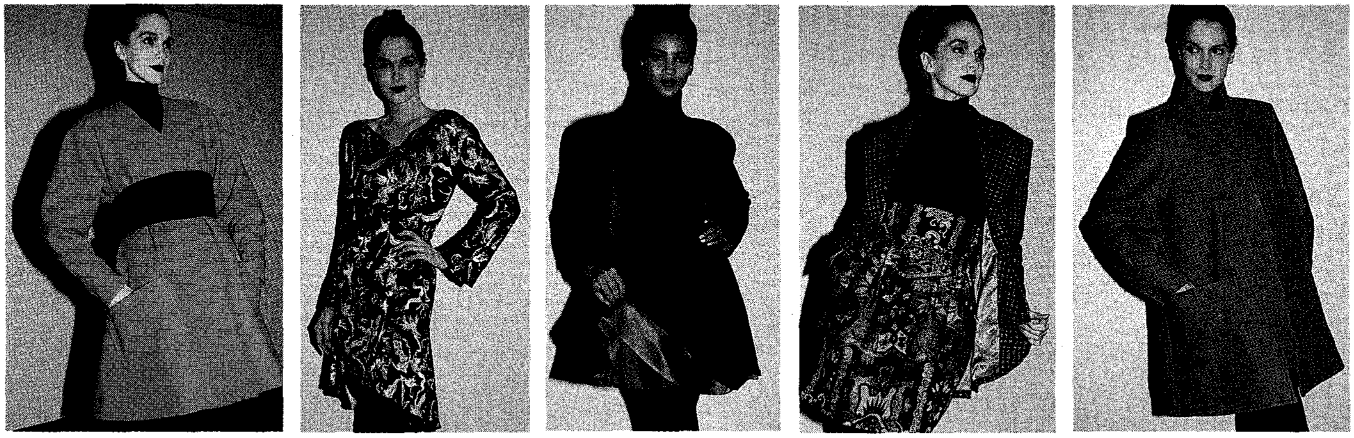
Young designers tend to make youthful, innovative clothes, but how many women are young and rich enough to wear them? Few retailers cater to that minority. Wild—and wildly priced—styles just don't sell in the same percentages as the cautious Kleins, Calvin and Anne. Yet just like their big siblings, young designers are often expected to take return merchandise or pay what's called markdown money. The latter is an extortionate practice whereby manufacturers return a portion of their wholesale receipts to stores in exchange for their continued goodwill. "It's illegal," says Duffy. "But it's part of business practice."

And unfortunately, in subsequent seasons, store vice-presidents may arrive at the designers' showrooms toting computer printouts of past sales performance and asking, "Who's your customer?"

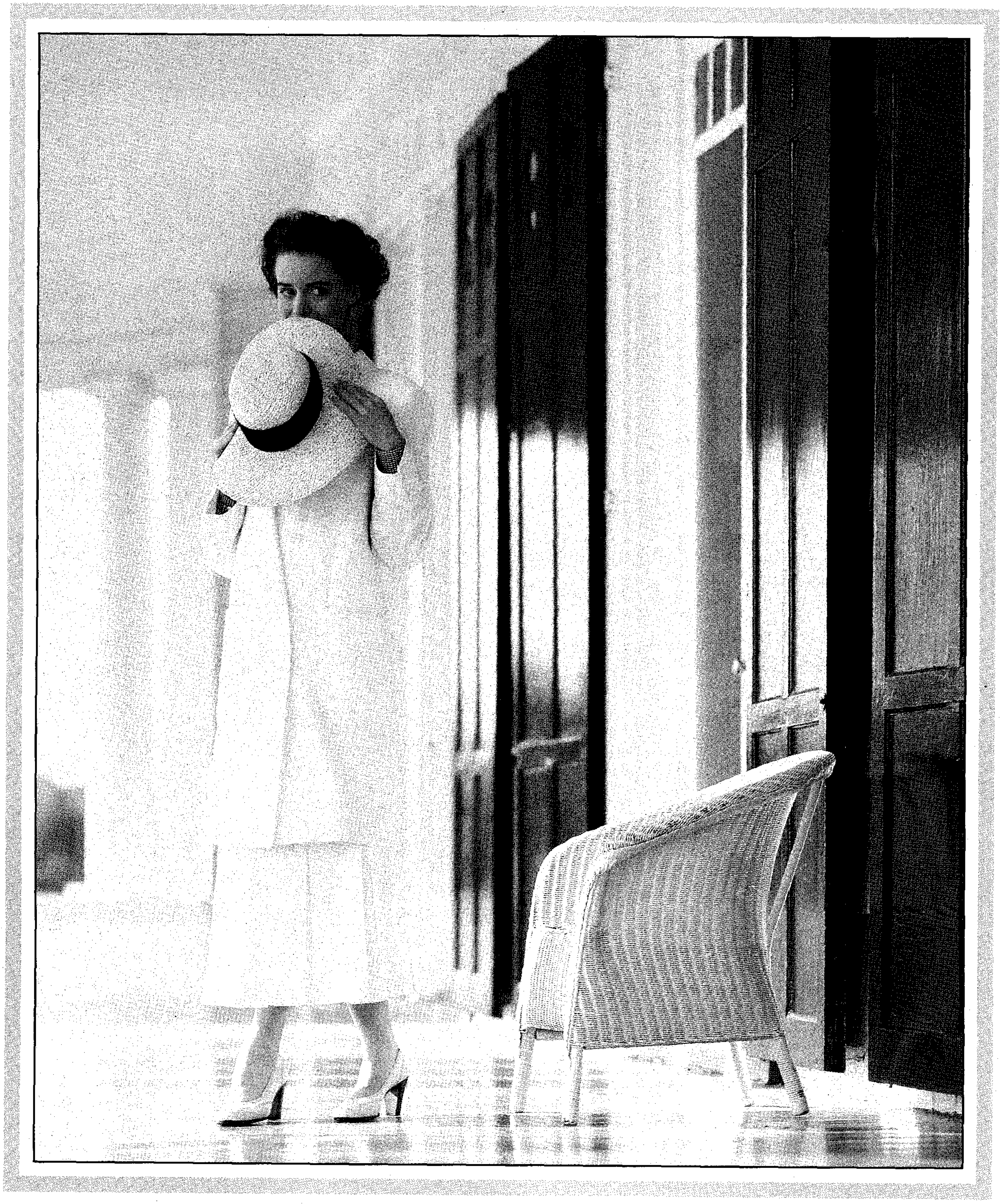
"The *next* season, they don't come back," Wolfson says. "It's the kiss of death if they push you too fast."

BORN-AGAIN CHRISTIAN

FOR MONTHS, CHRISTIAN LACROIX HAS been saying he will sacrifice theatricality for commercialness in his first complete ready-to-wear collection. A designer who is proclaimed a fashion king before he's


Lacroix wrap coat, Vertès-print silk dress, ottoman suit with double lining, jacket with soft brocade skirt, and stitch-detailed coat.

Top photograph by Steven Meisel. Bottom photographs by Roxanne Lowit



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sold more than a handful of high-priced frocks must sit uneasily on his throne. Though the full line won't be seen until March 16, in Paris, a third of it was in New York last week, indicating that the lower-priced Lacroix will offer many pleasures and a striking—and surprising—modernity.

Above all, it's Lacroix's cutting that marks this collection. Whether the fabrics are baroque brocades in jackets and skirts, Vertès-influenced prints on silk dresses, or simple jerseys and wools, he has included couture details and subtle lines that require and reward close inspection. A sleek, tent-shaped jacket in pinstriped wool crêpe, closed with an oversize hatpin, showed both Lacroix's heralded humor and a perhaps unexpected understanding of real women and real clothes. "No pouf, no ruffles, no chichi," said Jean-Jacques Picart, the designer's partner. Nothing wrong with that.

MASK MARVELS

WHOEVER WINS MARIO BUATTA'S WILL wear a chintz-trimmed lampshade. Richard Meier's is more along Darth Vader lines. Dr. Ruth's buyer will peek from behind a nude man in a top hat and a woman clutching onion rings to her breasts.

"We didn't want to be just another tick on everyone's social calendar," says Reva Wurtzburger, a co-chairman of the New York Philharmonic's white-tie benefit ball "A Night in Venice," to be held on May 11. So the orchestra invited over 100 designers, artists, and celebrities to make masks to be auctioned to guests.

Elvis by Morse, African Haring.

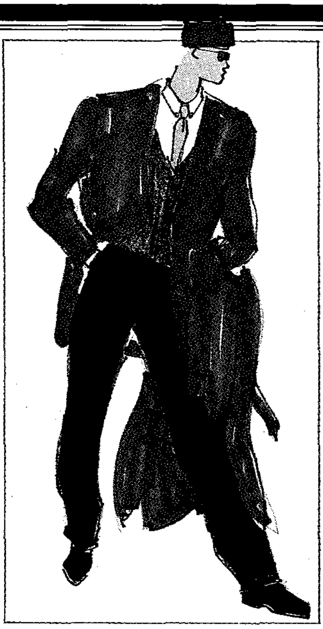
The sale at Tiffany's on February 29 also offers African-inspired masks by Keith Haring and Larry Rivers, Yoko Ono's trademark Porsche visor glasses, a metroscape mask by Red Grooms, Stacy Morse's big Elvis face, Santo Loquasto's candle-studded skull, and a vista of Venice by Leonid Lerman that features a gondolier paddling a soupspoon.

Wurtzburger adds that while the Philharmonic will play for dancing at the ball, Zubin Mehta won't take requests à la Lester Lanin. "And he won't hand out beanies, either," she assures.

BEFORE THE FALL

THE FALL FASHION SHOWS for men were filled with winning designs. Some of the most luxurious—including a black suede evening duster, reversible robes of velvet and circus-print quilted silk, and silk-piqué at-home shirts with built-in vests—were by Cecilia Metheny.

Other standouts were Chris Leba's cropped wool-and-cashmere bomber jackets and raglan coats; Robert Comstock's Hudson's Bay-blanket coats; the pleated-and-cuffed knitted pants of Sans Tambours Ni Trompettes; BASCO's New Militant jackets and coats and sleek racing-stripe ski-sweater styles for both sexes; and the oversize houndstooth coats, paisley crewneck sweaters, and jacket-cut cardigans in Brian Bubb's energetic Perry Ellis collection.


BASCO's military man.

Also of note was Rei Kawakubo's new Comme des Garçons Shirt collection. The French-made shirts all have a twist—like the single wired collar point of one otherwise-traditional button-down.

ALL ABOUT YVES

WHEN YVES SAINT LAURENT'S COUTURE collection was in New York for a recent visit, decorator Chessy Rayner came to see it wearing YSL classics: a black turtleneck and a short red skirt, plus a plastic Swatch watch. She looked like a million. Another woman came and spent $200,000 one day, returning the next to pick up a few accessories—definitely not Swatch watches.

And insiders were talking about the reaction of Saint Laurent's partner, Pierre Bergé, to a telegram sent to *Women's Wear Daily* publisher John B. Fairchild last month signed with the name of the recently deceased fashion writer Hebe Dorsey. The duo were instrumental in building up the name of Christian Lacroix at the expense of Saint Laurent.

"We have made a terrible mistake," the wire began, reporting an afterlife encounter between Dorsey and Coco Chanel. Chanel said she had never heard of Lacroix but considered Saint Laurent a genius. Bergé said the telegram was "sick—but whoever sent it was the genius."

BIO FEEDBACK

WHATEVER HAPPENED TO FORMER FAIRchild staffer Jonathan Moor's biography of Perry Ellis, and the Halston tome by John Duka, the P.R. man and former New York *Times* writer?

The Ellis book is due out in June, but sheds little new light on the life of the designer. The galley proofs, however, contain revealing business details and three scandalous rumors. Who are the "certain key editors" who received "whole collections," "lavish foreign vacations," and even money from Ellis? Who is the Fairchild editor who, when a fling with Ellis's lover ended, savaged the designer's next collection in a review? And who are the three top international designers with AIDS? Moor isn't telling.

And Duka? He says his Halston book is "sort of on the back burner."

"The contract was canceled," says Random House vice-president Carol Schneider. "We are not publishing the book."

EVEN STEPHEN

IT DIDN'T SEEM PECULIAR TO FIND STEphen Sprouse at '21' during a recent week of men's-fashion shows. But then it didn't seem much like '21,' either, though Day-Glo ties were handed out at the door by a man who explained that " '21' rules prevail."

It was a party honoring Sprouse's fall collection, and Marshall Cogan, who owns '21' and backs the designer's label, let him and his partner, Cogan's son Andrew, borrow the restaurant's toy-festooned barroom to play in. Hard rock blared as models in acid-green frock coats and crushed top hats and people of both sexes wearing black nail polish milled about.

Catch-'21.'

"The waiters look like they're in shock," said '21' regular Alan Flusser.

"It's different; I'm leaving," said Anne Rosenzweig, the restaurant's president.

"No comment," said a tan Marshall Cogan when asked if this was part of '21's' revitalization plan.

"We got a good deal on the room," said his son. ■

Photographs: left, S. Baker Vail; top, courtesy of BASCO; right, Gary Porter/*Detroit News*.

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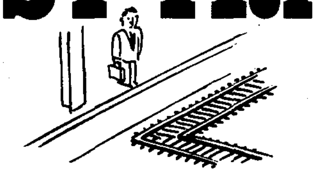
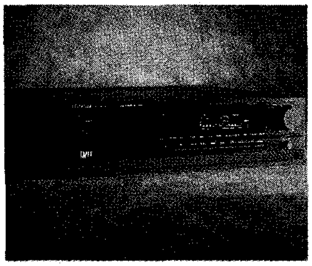


HIGH TECH

DAT's the Ticket

DIGITAL AUDIO TAPE (DAT)—the new technology that allows consumers to make taped copies of music with the sound clarity found on compact discs—has been opposed by record-industry officials, who argue that DAT home taping will cut into record sales. And Congress is still debating whether DAT recorders should be sold in the United States. But Manhattan audiophiles don't have to wait for Congress to make up its mind: Sixth Avenue Electronics, a small shop at 1024 Sixth Avenue (near 38th Street), has just sold out its first batch of 35 Sony DT 1000s, at $1,850 apiece.

These DATs are discount-priced "gray goods"—products without warranties that weren't intended for sale in the U.S. Selling gray-market goods isn't illegal—if customers are told what they're getting—and they can be excellent bargains. But for less daring audiophiles, Sixth Avenue Electronics is now taking deposits for the Harman-Kardon Citation 26 DAT, priced at $2,199, with delivery in 60 days . . . and a factory warranty. GENE SECUNDA

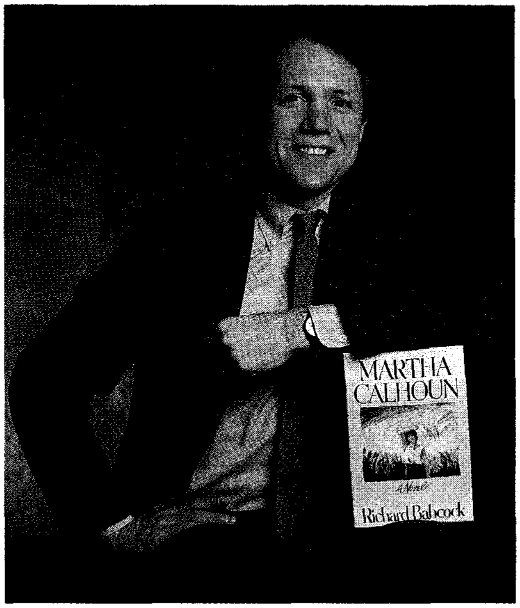


BRIEF LIVES

DAWN PATROL

THEY MAKE AN ODD PAIR, THE CLEAN-cut, Ivy League, big-city magazine editor and the heroine of his first novel, a tall gawky misfit of a sixteen-year-old living in the Midwest with her incorrigible vamp of a mother. But Richard Babcock couldn't get an image out of his mind—"a picture of a girl in a room, writing."

So he began leading a secret life. Without exactly changing in phone booths, *New York*'s Babcock—unbeknownst to colleagues who saw him working more than full-time—spent three years writing *Martha Calhoun.* He got up every morning at five to put in an hour or so. "Except Fridays," he admits, "because of a regular Thursday-night poker game." Weekends weren't much easier, since Babcock, 41, is a devoted father to his two-year-old son—Joe seems intent on becoming as athletic as the former No. 12 on the high-school football team back in Woodstock, Illinois. The killer schedule paid off. Random House brings out the novel on March 7, and *Publishers Weekly* has already weighed in with a rave for Babcock's grand leap of imagination.



Babcock: A secret life pays off.

Why did he keep his writing quiet? "I wanted to make sure I could do it." And what kept him going? "I couldn't get it right," says Babcock. (Years before, he had signed up for a writing course at the New School. "I made it to about three classes, but then I started going out with my wife.") What he doesn't add is that much of his seven-year marriage to writer Gioia Diliberto has been taken up with mutual support. Diliberto's *Debutante,* a widely admired biography of self-destructive society beauty Brenda Frazier, came out last year. She dedicated it "For Dick, who made it possible." The dedication on *Martha Calhoun* reads, "For Gioia."

Martha Calhoun is set in a heartland factory town not unlike the one where Babcock grew up in the fifties, the period during which the novel takes place. After Dartmouth, law school, and a judicial clerkship in Washington came the big switch to journalism. For the past eight years, he's been a top editor at *New York.* There was also an early-1970s teaching stint at an inner-city school in Baltimore—"I was opposed to the war, and it was a draft-deferrable job"—but that didn't influence his portrayal of a girl's rocky adolescence. "If anything, it was having five brothers and sisters," he says. "There are snippets of a whole bunch of people and things." The snippets are woven into the story of the scandal Martha creates among the good citizens of Katydid—they *would* fuss, with a name like that—when she indulges the anatomical curiosity of a surly little boy. One misadventure after another brings this sweet teenager to a keener understanding of her troubled mother, her own buried store of rebelliousness, and even the narrow minds of her tormentors.

For Babcock, the attraction remains the inventive challenge of fiction, a far cry from the hard copy he deals with at work every day. "Everybody leads a very rich interior life. You're both terrifically idealistic and terribly evil." Which should start some guessing about Richard Babcock's next book.

CELIA McGEE

Photograph: center, Isaiah Wyner. Illustration by Guy Billout.

ON THE VINE

A TASTEFUL AFFAIR

A WINE TASTING THAT draws 1,700 people can't be called intimate, but considering that nearly 100 California wineries will be there, it can be described as an excellent opportunity to taste new wines. The event—"A View From the Vineyards," March 13 at the Pierre Hotel—was first held two years ago by Roger Yaseen, national president of La Chaîne des Rôtisseurs.

"When the California Barrel Tasting moved to San Francisco," says Yaseen about an event that used to take place here annually, "we attempted to offer something more useful to the consumer—a cross section of premium California wines prior to their release on the East Coast."

Each winery presents the wines in pairs—an unreleased vintage along with an older one from the same grape variety. This year's roster includes such famous vintners as Château St. Jean, Domaine Chandon, Inglenook, and Robert Mondavi, as well as less familiar names—Calera, Laurel Glen, and Mark West. Since winery owners and wine-makers will often pour the wines during the tasting, one can also discuss the merits of Nevers and Limousin oak barrels or work out an itinerary for a visit to the California wine country.

A strategy for tasting is helpful: For the $140 admission price, one might preview twenty Chardonnays and twenty Cabernets, or taste in the traditional order, starting with a half-dozen sparkling wines and ending with a selection of late-harvest Rieslings, all the while

enjoying an ambulatory dinner made up of specialties from 24 restaurants. This year's choices include foie gras salad from Petrossian, prawns from Maxim's, gypsy goulash from the Four Seasons, confit de canard from Aurora, a whole roast cow from Smith & Wollensky. For those who like their beef in smaller portions, '21' is serving its famous hamburger. And for dessert, Sirio Maccioni of Le Cirque is bringing along 2,000 ramekins of crème brûlée.

ALEXIS BESPALOFF

ON LOCATION

The Rainmaker

LONG AFTER MIDNIGHT, the rain finally comes to Park Avenue between 49th and 50th Streets. Eddie Murphy is about to hop out of a cab and dash into the Waldorf-Astoria, but Samuel Blakley Jr. isn't interested in Murphy. He's glancing at the sky and talking about propyl glycol, because he's the man who makes it rain.

Blakley, 26, has spent the past six hours directing a team of ten, coordinating placement of two 5,000-gallon tanker trucks and three "spider rigs"—metal grids that stretch sprinklers above an entire city block to simulate rainfall.

"If it gets below 35 degrees," says Blakley, "propyl glycol has to be mixed in with the water. The city doesn't let us use plain water, because it might freeze on the sidewalks. Glycol goes for $10 a gallon. On a shot like this, it could cost $100,000 just for glycol."

Vice-president of Blakley Leasing in Mount Vernon (the company was founded by his father in 1947), Blakley operates water trucks, aerial platforms, and cranes for production companies on location in and around the city. Catering to the frenetic movie and TV business means that he works 50 hours a week in winter and 80 hours a week in summer.

Blakley has been on location for as long as he can remember: At seven, on the set of *The Owl and the Pussycat*, he watched his father douse Barbra Streisand with water. In 1980, at eighteen, he joined the business and started dousing stars himself. He describes his work the way any techie might: "Long hours, mostly boring, and the food is awful. *Not* the stuff dreams are made of."

For Murphy's shoot, Blakley spends fourteen hours on the set. As dawn breaks, director John Landis isn't satisfied, so everybody has to come back the next night—all for a scene that will last a minute on-screen. Blakley isn't fazed. "It's supposed to be colder tomorrow," he says. "We'll probably need the glycol." KENNETH M. CHANKO

Blakley, the rain king.

PRICES

HERE'S WHAT IT COSTS TO DO your spring cleaning:

☐ Box of 30 Hefty garbage bags, and eight-ounce bottle of Windex cleaner, at Sloan's (748 Second Avenue), $2.99 and $1.29, respectively.

☐ Italian Fratelli sponge mop, and red-plastic bucket, at D.F. Sanders (386 West Broadway), $16.50 and $8.50, respectively.

☐ Cleaning a nine-by-twelve-foot Oriental carpet, including pick up and delivery, at Carpet Care (36-01 37th Avenue, Long Island City), $243.

☐ Maid from Maids Unlimited (767 Lexington Avenue), $15 an hour.

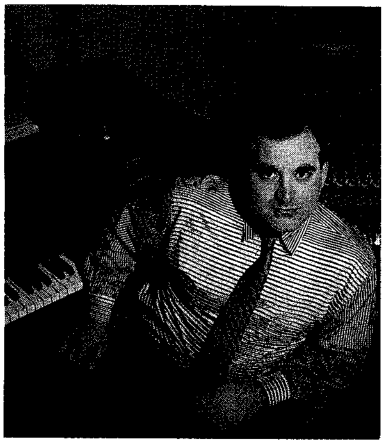
Photograph by John S. Abbott. Illustration by Karen Barbour.

SOUNDS

TAPELESS WONDER

When the advertisers of Matilda Bay wine cooler discovered—on deadline—that the word "wine" had to be deleted from a TV spot, they had a problem: How do you repair the ruptured vocal inflection of the sentence that remains?

You bring the problem to Shelton Leigh Palmer at Creative Audio Recording Services (CARS), where, Palmer says, "it takes longer to explain than to do it." (Basically, he uses a Synclavier computer-synthesizer to alter the pitch of the words.) Palmer, 30, presides over a $7-million tapeless digital-recording studio at 19 West 36th Street, the first of its kind in New York and, as he says, "the ultimate audio facility ever built. We're as highly evolved past the level of five years ago as motion pictures are above charcoal drawings."


Palmer's studio of the future.

Take the case of the cat's meow: In 1982, using state-of-the-art equipment, Palmer needed months to synthesize an acceptable four-octave cat-food-commercial meow. "If the same project came in now," he says, "it would take two seconds to complete."

Because information is stored on computer disks, CARS avoids the rewind-and-review constraints of tape, so sounds can be summoned and manipulated at will: sped up, chopped and reformed, altered in tone or pitch. The technology is matched with analog and video equipment "so that everything can be done in one place. There's no running from one studio to another. Anyone with a deadline will enjoy this."

Palmer also runs a successful music-production company and has written dozens of jingles, movie scores, and TV themes. But his most advanced work may come at the control board, for everything from Mets videos to Bryan Ferry dance mixes. Palmer recently saved an industrial film after the producers discovered that the audio for the closing scene had been ruined. "Robin Leach wanted $8,500 to read the one line," says Palmer. "So we took words and phrases that had already been recorded and constructed that same sentence. You can't tell that it's not Robin Leach speaking." Oscar Jaffe

CULTURE WATCH

Arts and Kraft

Rumpled bed sheets and pillows are the backdrop in Polly Kraft's early watercolors: cotton hills and valleys over which a colorful profusion of everyday objects are scattered—sandals, tulips, door keys, scarves, unopened mail, and paperback books. When Kraft, who lives in Washington and is the widow of political columnist Joseph Kraft, had her most recent New York show, in April 1986, critic John Russell praised her as "a specialist in the kind of domestic disorder that we reprobate in our own lives, but have come to recognize as excellent material for painting."

In Kraft's new show (opening March 5 at Fischbach Gallery), domestic clutter gives way to simple, elegant bouquets of roses and zinnias in highball glasses, carefully arranged smoked trout, and studies of red amaryllis.

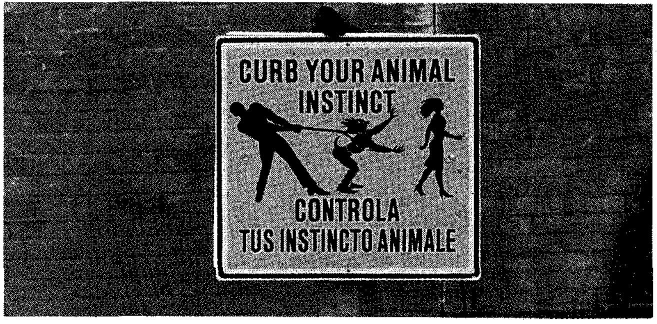
Kraft: Changes in life and art.

Like her work, Kraft's life has changed since her husband died of a heart attack, two years ago. She sold their Georgetown home and moved into an apartment, and the sounds of a house that had crackled with politics gave way to a sometimes disconcerting silence. But though her art has also moved from jumbled to serene, Kraft, a graduate of the Corcoran School of Art and the University of Maryland, says that her life changes haven't affected her painting in any easily described way. "I just wanted to make my work more spare, more direct," she says. "The random placement of objects doesn't hold the same excitement for me."

On a visit to New York, Kraft, a pretty, small-boned blonde, is cheerful and optimistic. She's about to have dinner with one of her two sons—Mark Stevens, an art critic for *Newsweek* and *The New Republic*—his wife, Annalyn Swan, editor-in-chief of *Savvy* magazine, and their daughter, born last summer. Next to art, these three are clearly a favorite topic. "I'm very lucky," says Kraft, waving good-bye and hailing a cab in one smooth motion. Edith Newhall

STREET SEEN

At first, they look like run-of-the-block traffic signs. But Ilona Granet's street art regulates a different kind of traffic. "They mean 'remember your manners,' " says Granet, 39. If she gets her way, 100 of these reminders will soon be seen around Wall Street, SoHo, the Village, and the Upper West Side. Granet spent three years coming up with designs that "were clear and not insulting or hostile." One of them is now being exhibited at the Museum of Modern Art. After a spirited debate, Community Board No. 1, in lower Manhattan, voted for the signs, but an East Side board politely declined. Now Granet is showing them to other boards. "I'd like to see them everywhere," she says. Peg Tyre

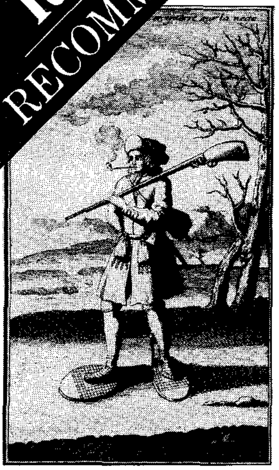


Photographs: top left, Isaiah Wyner; top right, Terry Arthur; bottom, Erica Lansner/Photoreporters.

RUTH RECOMMENDS

BY RUTH GILBERT

The dogs have had their day; cats, it's your turn. The International Cat Show, March 4 to 6 at Madison Square Garden, is the largest and most prestigious cat competition in the country. We hope you're not allergic.



THE NEW WORLD, 1493–1800

A print of a Frenchman wearing snowshoes is on view at the IBM Gallery of Science and Art, along with maps, landscapes, and other pictures from the time. The exhibition lasts through April 9.

'OUT OF THE SIXTIES'

A tribute to Dennis Hopper will be seen at Film Forum 2, March 4 through 24.

Here are Hopper and Julie Adams in The Last Movie, *which plays on March 6 and 7.*

THE TOAST OF TWO CONTINENTS

Liliane Montevecchi on the Boulevard, *a treat for New Yorkers, is at the Kaufman Theater till March 13. Liliane is noted for her work in film, nightclubs, and the theater. Remember her in the wonderful* Nine?

THE SILENT-FILM ERA

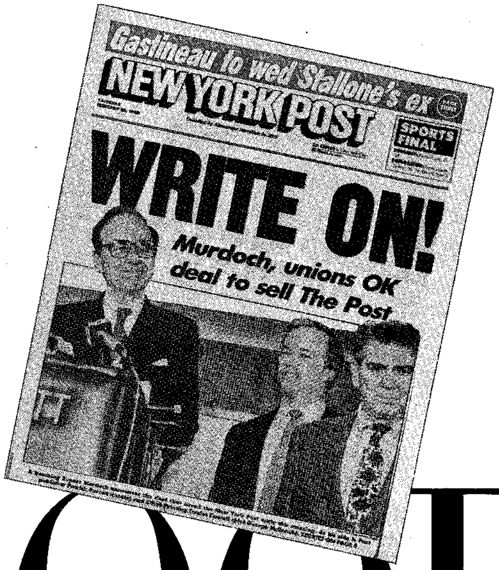
Legendary actress Theda Bara, a vamp unequaled in her time, appears in a still from the 1917 film Cleopatra. *Memorabilia from the period can be viewed from March 1 to May 28 at the New York Public Library at Lincoln Center.*

BIOGRAPH CINEMA

This new revival house is featuring William Powell and Myrna Loy, here with Asta in After the Thin Man, *March 3 to 5. (The co-feature is* The Kennel Murder Case, *with Mary Astor instead of Myrna.)*

Photographs: top left, courtesy of the John Carter Brown Library, Providence, Rhode Island; top right, Marc Raboy.

New York



Gastineau to wed Stallone's ex

NEW YORK POST

SPORTS FINAL

WRITE ON!

Murdoch, unions OK deal to sell The Post

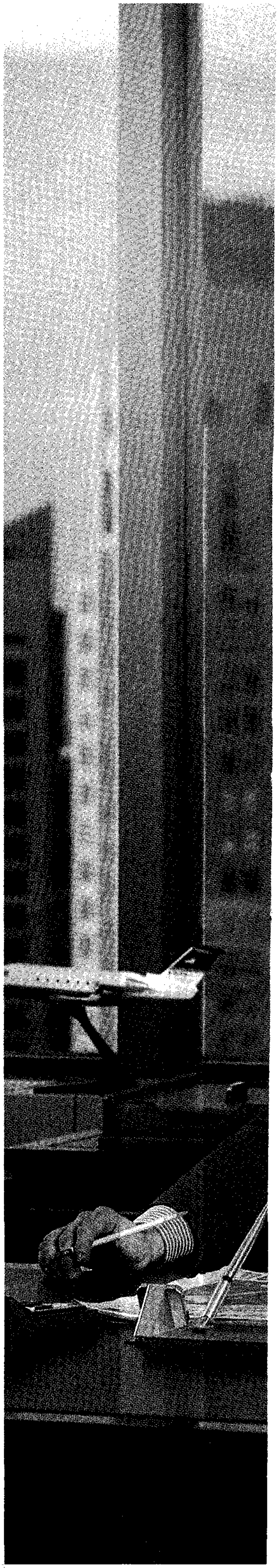
THE SCOOP ON THE 'POST'

BY EDWIN DIAMOND

"YOU WANT TO KNOW WHEN I DECIDED TO BUY THE *Post*?" Peter Kalikow asks from behind a pristine desk in his forty-eighth-floor Park Avenue offices, a suite that might have been used by Gordon Gekko in *Wall Street*. "It was last spring, and I was watching the *Today* show and heard about Gary Hart and some girl in Florida. I read the stories in the *Times* and the *News*, and then I came here and the *Post* was on my desk. And *they* had a big picture of the girl. I thought, 'That's my kind of paper. That's what a newspaper should be.' And that's the truth about the *Post* and me."

Peter Kalikow's Donna Rice epiphany may be true—but it's not quite the whole truth. Kalikow, 45, president of H J Kalikow & Company, Inc., a real-estate-development and construction company named after his late father, became interested in media properties long before the *Post* came on the market. In 1982, he bid unsuccessfully for a radio station in Schenectady, and in 1986, he took a major, though temporary, position in CBS, buying $110-million worth of stock, or about 4 percent of outstanding shares (at a time when another quiet New York investor named Laurence Tisch held 17 percent). In between, Kalikow also made an unsuccessful run at the WNEW radio properties. "We weren't experienced enough in our bidding," he recalls.

Kalikow is more experienced now. He takes over as the *Post*'s new owner on March 7 as a result of a deal set in motion



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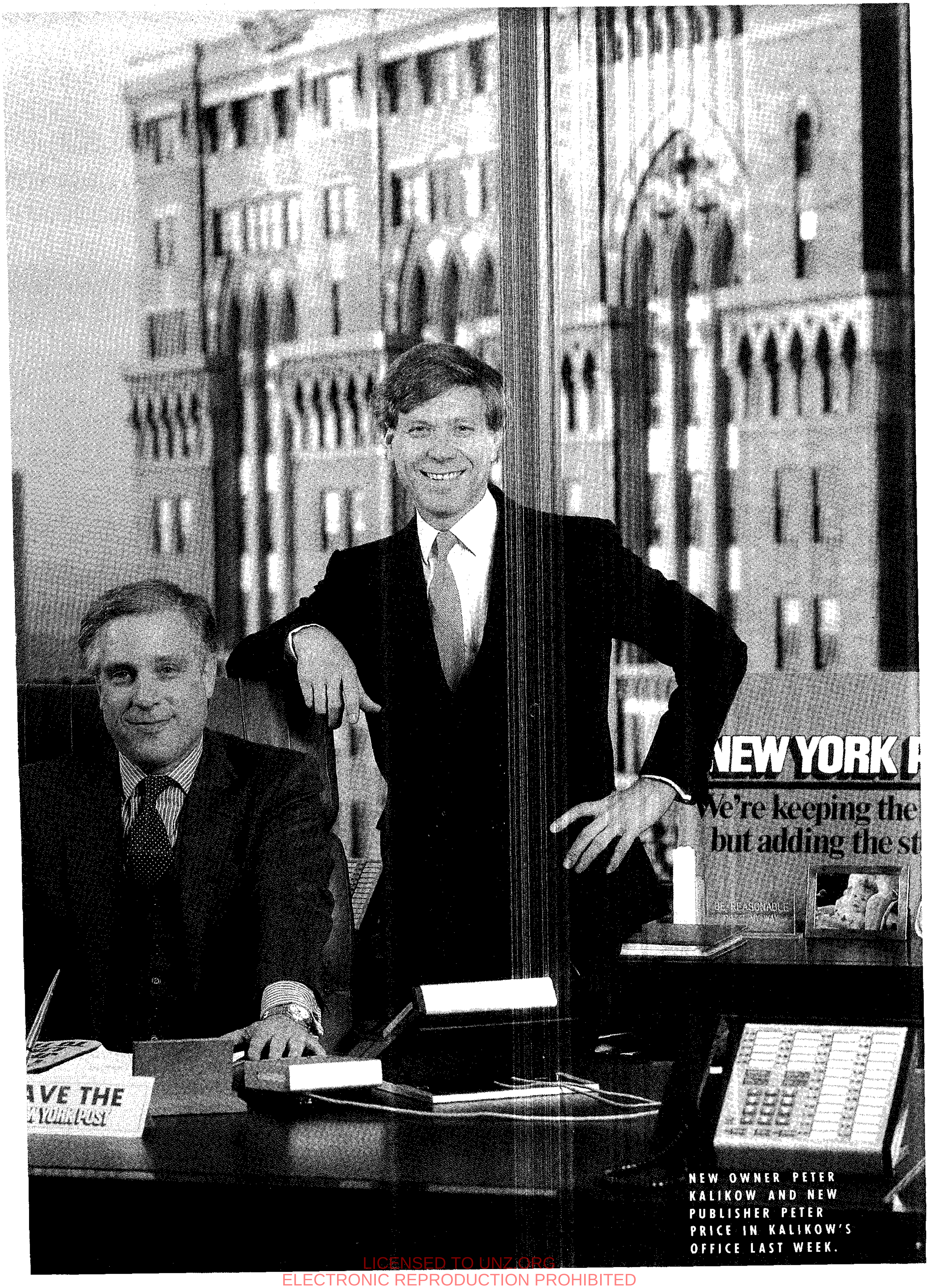
PHOTOGRAPH BY THEO WESTENBERGER


NEW YORK P
We're keeping the
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BE REASONABLE
AVE THE
YORK POST

NEW OWNER PETER KALIKOW AND NEW PUBLISHER PETER PRICE IN KALIKOW'S OFFICE LAST WEEK.

THE NEW OWNER—WHO'S WORTH $450 MILLION—SAYS THE PAPER'S CONSERVATIVE EDITORIALS MATCH HIS POLITICS.

just five weeks ago, and he's already begun remaking the *Post* in a new image. But the old *Post* was at least familiar. Kalikow is a less-known quantity. His arrival as a major New York media figure quite naturally stirs speculation about his motives. This is especially so because the *Post's* chances of financial success in the New York media market, where three of the four dailies lost tens of millions of dollars each last year, may be problematic at best. Still, it's going to make a newspaper yarn as good as the Donna Rice story. Just how did Kalikow get the *Post*? Where does he want to take the paper, and himself? And, as a *Post* headline would ask, WHAT NOW?

"There were proposals so complex I had to explain them to some people ten times."—Ted Kheel, lawyer and adviser to the *Post's* unions.

KALIKOW BECAME THE NEW PROPRIETOR OF THE New York *Post* because some highly intelligent people worked very hard, stopped the negotiating clock, and kept talking and bargaining until they had a deal. The negotiations also succeeded, in part, because of the shrewd "compartmental" handling of the newspaper's sale, involving the seller, Rupert Murdoch, the buyer, Kalikow, and the *Post* unions. It helped that a true gray eminence was present throughout: Howard J. Rubenstein, the dark-suited public-relations man, represented both Murdoch and Kalikow and at one point even advised the unions on how to break an impasse—by asking the assistance of Governor Cuomo (who also had been "primed" by Rubenstein, as one participant put it).

The endgame began when Kalikow made a deal with Murdoch with a price tag of $37.6 million and a firm expiration date—and then stayed away from the bargaining table. Next, Murdoch told the *Post's* ten unions that in order for the sale to go through by the deadline, they would have to agree to $24-million in net savings over three years, the total to be "sculpted" from a combination of job and wage reductions, plus a three-year wage freeze. Murdoch and the unions worked out the net savings in negotiations that went right up to and then beyond a 2 P.M. cutoff.

As Kheel recalls, "We had to explain to everyone how they could be getting a wage *increase* if their wages were being *reduced*." It wasn't easy then, and it's not now. "The newspapers were still getting it wrong two days later," says Kheel. For the record, here is how Kheel explains the deal: Murdoch delivers $30 million in union savings over three years to Kalikow. Kalikow gives $6 million in wage increases back to the unions, and so he gets a net $24 million in savings. The unions actually take $19 million in cuts. But Kalikow contributes a $2-million bonus to bring it to $21 million and Murdoch brings the package to $24 million by making a "good-bye gift" of $3 million in wage supplements to the unions. "It was something he decided he wanted to do," says Kheel.

It also clinched the deal. The unions saved 1,070 jobs and a $56-million-a-year payroll, Murdoch emerged with his sale price and the knowledge that at least the *Post's* short-term future was assured, and Kalikow got both the cost concessions he says he needs and the paper he plainly wants. The agreement was all the more remarkable given the city's wrenching history of union-management deadlocks and newspaper closings, and given the uncertainties caused by the federal government's divestment order to Murdoch (because of his "cross-ownership" of Channel 5).

Last week, Kalikow went to the *Post* for a tour with Murdoch, and the pressures and pains of the past few weeks were washed away with ceremonial champagne. "The king is dead," Murdoch toasted Kalikow. "Long live the king."

WHILE THE NEGOTIATIONS WERE STILL GOING on, Kalikow was already planning the post-Murdoch *Post*. He has so far made just one hire, bringing in as publisher Peter Price, the 47-year-old chairman of *Avenue* magazine (yet another Rubenstein client). Frank Devine, 55, the *Post's* current editor, will continue in the job. Devine, a New Zealander by birth, came to the *Post* eighteen months ago from the Chicago *Sun-Times*. He has also worked for the *Reader's Digest*. Devine agreed to a 2-year contract with Kalikow but says, "I'd be happy to stay for 50."

Price moved to demonstrate that the paper—on its deathbed during negotiations—was up and walking around. He's talking with the advertising agency Lois Pitts Gershon about developing a television, print, and bus-shelter campaign for the new *Post*. Price also brought in George Lois of the agency as a consultant to help current *Post* staffers redesign the paper's front pages, layouts, and graphics. Kalikow himself promises "to help set the tone" of the new regime.

It's a somewhat perplexing tone, perhaps because the *Post's* new management is caught in a marketing Catch-22. Kalikow and Price have to talk up the plans for a new, improved *Post* without appearing to trash the old *Post* or exorcising too much of its distinct spirit. Thus, the $2.5-million promotion campaign that will be rolled out later this month seeks to assure readers that, as one proposed ad says, the paper of Alexander Hamilton is still "safe." Pointedly, another possible slogan promises, "We're keeping the sizzle, but adding the steak!" The subtext, says Price, is intended to "instill confidence: If you liked us before, you'll like us more now."

"Mr. Kalikow has great determination, great ambition, and great resources."— Rupert Murdoch.

"He's not Harvard, definitely."—A former Kalikow associate.

IT'S HARD THESE DAYS TO THINK OF PETER KALIKOW without simultaneously thinking of Donald Trump. Both men come from Queens. Trump went to the University of Pennsylvania; Kalikow has a B.S. from Hofstra. Both went into their fathers' development business, and both took the family fortunes into new orbits. Both are married to striking blondes, and both have small children. Trump is worth $850 million, according to the *Forbes* 400 list; Kalikow is worth $450 million. Trump wanted to build Trump City, with a 150-story tower, on the Upper West Side; Kalikow wants to put up an 81-story building on the Upper East Side. The Trumps weekend in Palm Beach; the Kalikows ski in Colorado and are building a summer home on Lake Montauk (the variances filed with the Town of East Hampton last fall asked for a permit allowing a two-story house, indoor and outdoor swimming pools, two tennis courts, and a guardhouse). Trump travels by Boeing 727 jet, Kalikow by Challenger; a photomontage in the executive offices at Kalikow's 101 Park office tower depicts an earlier Kalikow jet flying over company headquarters.

Both men have played the long-running New York role of Big Bad Landlord: Trump was accused of harassing tenants on

Central Park South, Kalikow of trying to evict 2,000 working people and pensioners from the City and Suburban Homes on East 79th Street—*and* of planning to tear down part of the historic project (*New York,* December 2, 1985). And to top all that off, Kalikow has been "warehousing" some 500 City and Suburban apartments in anticipation of moving residents to make room for the new "Mount Kalikow" on the eastern (river-view) end of the property.

The two men are friends. Indeed, they teamed up in 1985 to enter the competition for the Coliseum site at Columbus Circle. Their losing bid, a huge, tapered, columnlike structure, made the winning Mortimer Zuckerman plan look positively cozy. But each man has also gone his own way. Trump has always been visible and public, while Kalikow has been quieter, contained, and—until now—very private. Trump once wanted to buy the *Daily News.* Now Kalikow, with his *Post,* has trumped Trump.

"The more people tell me not to do something," Peter Kalikow says, "or the more they say something is not going to work, the more I want to do it."

MURDOCH TOASTING PETER AND MARY KALIKOW.

By all accounts, though, it would be glib to conclude that Kalikow has acquired the *Post* as one more prize to be conspicuously consumed: The boy with the most toys wins. The more adult analysis—that some kind of land grab for the *Post*'s East River-front property has been put in motion—doesn't hold up, either. Kalikow is committed contractually to running the *Post* for one year, and skeptics claim he plans to then kill the paper and put up luxury housing on its site. Hamilton Homes and Rupert Green are among the more mordant names that have been suggested. But for the *Post*'s price of $37 million, plus the $40 million in closing costs (such as severance-pay obligations), Kalikow could have found other promising land.

The best explanation for his motives seems to be the simplest. Kalikow wants to own the paper for many of the traditional reasons that other determined, ambitious—and rich—men and women have owned papers: out of ideological convictions, as a way (possibly) to make more money, as a supreme act of ego, and as a means of increased access. This last doesn't necessarily mean social entrée—although that will obviously accrue to Kalikow as a new media power—as much as it signifies political clout in a city where the supreme spectator sport is real-estate deals.

Kalikow has looked at the *Post* beyond the Donna Rice pictures. The conservative opinion columns match his own politics. "The editorials are right where they should be," he says. "On almost every issue I can think of, I agree with them now." In the past, Kalikow has been a big contributor to Mayor Koch's campaigns and has helped raise funds for Republican candidates, including senators Alfonse D'Amato and Bob Dole. Now that he owns the *Post,* he says, he won't do more political fund-raising or make more campaign contributions.

Kalikow turns aside questions about how much he's prepared to lose with the *Post* by saying he expects to be *making* money in a few years. Each additional page of advertising the *Post* can sell each day, Kalikow maintains, will translate into about $2 million over the year. He makes it sound as businesslike as adding a floor to a high rise. But perhaps the quickest way to get a reaction from the new owner is to ask him why he thinks he can succeed with the money-losing *Post* in the crowded New York market. "The more people tell me not to do something," he says, leaning forward, "or the more they say something is not going to work, the more I want to do it."

"Avenue *was good business, but it was also a real honey pot for meeting every stripe of notable Upper East Sider, from CEO to socialite, in a 'proper' way.*"—Michael Schnayerson, former editor of *Avenue* magazine.

THE TASK OF SELLING the *Post* day to day will fall to publisher Peter Price, and he is already on the job, campaigning as hard as any presidential candidate. "This is our city," he says, explaining why he and Kalikow believe they can make the paper succeed.

In fact, it is a long way from the Upper East Side ambit of Price's high-gloss magazine to the offices of the *Post,* across from the Alfred E. Smith Homes. Almost all of Price's media experience has been in slick magazines, although he's careful to point out that, as an undergraduate, he ran the business side of the *Daily Princetonian* in 1961—"its best year ever, I'm told." Also, while at Yale law school, he worked in the advertising department of the *Wall Street Journal* one summer vacation.

Because Price appears to be so self-contained and because he came from out of town—his father was a Philadelphia architect—some of his more snide acquaintances have suggested that Price, who's Jewish, reinvented himself, in Gatsby fashion, as a Waspy Park Avenue figure. But his social and business successes are genuine. At Time Inc., his first job—as assistant to the publisher of *Life*—was of the sort that came naturally to Ivy League men in the mid-sixties, and he made the most of it. Price was present at the creation of Zip Code publishing—the brilliant (and simple) idea of placing pinpoint advertising in national magazines sent to specific mailing addresses. A Boston-area auto dealer, for example, could buy a *Time* or *Sports*

Photograph by Frank Leonardo/ New York *Post.*

Frank Devine, who's agreed to stay on, says he'll edit the *Post* as he has in the past—"with a New York accent, noisy and ebullient."

IN HIS OFFICE, AFTER SIGNING ON WITH KALIKOW.

Illustrated schedule and have his ad bound into copies going only to Boston. Price began promoting Zip Code sales on behalf of Media Networks, Inc., in 1970; as president of the firm, he became a rich man when it was sold to the 3M company for $20 million in 1977.

Price had met his wife, the former Judy Mitnick, at *Time,* where she worked as a reporter-researcher. Together, they started *Avenue* in 1976 with $1 million of their own money. It was Zip Code publishing with a flourish; recipients of *Avenue* were pinpointed right down to three neighborhoods: 10021, 10022, and 10028. Price persuaded frosty co-op boards and apartment-house managers to allow his giveaway magazine into lobbies previously swept free of hand-out tabloids. Madison Avenue boutiques bought full-page ads to reach *Avenue*'s households, with their $100,000-plus annual incomes; Tiffany's, Citicorp, and various New York real-estate firms also signed on.

In 1982, the magazine began going by mail to comparable Zip Codes around the country—"*Avenue*land," as Judy Price put it. She holds the title of president but also serves as the chief advertising saleswoman. A friend claims she is a virtuoso of the phone call who has "mastered the trick of calling ad-agency heads at 7 A.M. at their offices, before their secretaries are around to screen calls." She's also been known to leave "urgent" messages for big advertisers at their vacation homes. When they call back, the "urgent" message turns out to be that she has an ad page to sell. Currently, *Avenue* claims a circulation of 40,000 in New York and another 40,000 nationally. One insider estimates it brought in revenues of $10 million last year.

Colleagues say Price has managed to do several things well at once and has put each activity at the service of the others. After launching *Avenue,* he also got involved in the transportation business as an executive of the Connecticut Limousine Group, an airport-limousine service. Thus, he counts "knowledge of distribution" among the skills he will be bringing to the *Post.* He also understands that there are limits to personal service. A story in the *Post* last week described how Kalikow would be "reaching out" to advertisers and trade groups like the Fifth Avenue Association and the Real Estate Board of New York. Price didn't directly take issue with the story but suggested, "There are two ways of getting ads. You can call up your merchant friends and ask for a favor. That works once or twice. Or you can demonstrate that your ad medium can consistently produce customers for them."

The Prices live in *Avenue*land, in a prewar co-op on Park Avenue at 62nd Street, and do a lot of large-scale entertaining in *Avenue* style. Six years ago, they redid their apartment, giving it a Japanese theme. "It's cool and elegant, like Peter," one associate says. *Avenue* business and *Avenue* pleasure mix easily. Price and Kalikow met socially, the publisher recalls, and the developer was "an occasional advertiser and a reader." Now he's a subject, too. In a special section prepared for the February issue by *Avenue*'s promotion department, Kalikow is glowingly described as one of "The Great Developers." The copy reads in part: "The demands of quality are not easy to meet. Whether a property is commercial or residential, Peter S. Kalikow directs the development of each of his buildings.... Kalikow has risen to the challenge of providing state-of-the-art buildings that are architecturally superior." In the event, late last year, Price recalls, "when we found out each of us was interested in the *Post,* we put our heads together to figure something out."

"You can put out a paper tomorrow that will sell 500,000 street copies: LIZ TAYLOR WEDS. *But is it a real franchise? Are the ads there?"*—Christine Urban of Urban & Associates, newspaper market researchers.

THE FIGURING-OUT THAT KALIKOW AND PRICE DID has been aided by $1 million in marketing surveys conducted for them by the research firm of Arthur J. Finkelstein, among others. Price says the studies confirmed that "we could do something with an afternoon paper offering late-news updates and a big sports-and-entertainment package." The paper shouldn't be "a gray, mid-market effort that duplicates the others." As magazine man Price puts it, "We can't play *Look* to *Life.*"

Other surveys, as well as the city's newspaper history, suggest that—no matter how the market is viewed—there may not be an advertising base for more than two dailies in New York. The key to understanding this is a firm grasp of the social and media changes in the city over the past two decades.

In the early sixties, seven daily papers engaged the attention of 5.5 million New Yorkers. Four of those papers died, and a million or more of those readers disappeared—some to actuarial realities, some to the suburbs (and suburban papers, such as Long Island *Newsday* and the Bergen County *Record*), and others to TV. Worse, many of the newcomers to the city did not acquire the newspaper habit of the older New Yorkers. The "missing" audiences were, by and large, middle-class whites—Italians and Irish who read the *Daily News,* Jews who bought the *Post.* Ten years ago, the *News* had a daily circulation of 1.9 million. Today, the figure is closer to 1.3 million.

By the eighties, the city could be thought of as a three-tiered

Photograph by Theo Westenberger/Sygma.

MANAGERS AT THE MID-MARKET PAPERS CONCEDE THAT ONLY ONE CAN BECOME COMFORTABLY PROFITABLE.

media market. The upper end belonged to the New York *Times* (and the *Wall Street Journal* and the weekly magazines). The lower end—nonreaders and light readers—had gravitated to television. The *News* and the *Post* fought for the shrinking middle class and for the tightening circle of mid-market department stores and other advertisers who remained to serve this class. In 1985, the New York edition of *Newsday*, also a tabloid, entered the mid-market competition. The results were predictable. In 1987, all the tabloids lost money, while the upper-end *Times* was reporting a 22 percent increase in net income, to $160 million. The most dramatic single measure of the *Times*'s dominance is the Media Records figures for New York City advertising linage: Over the past few years, the *Times* has claimed about 58 percent of the linage, compared with 33 percent for the *News* and 8 percent for the *Post* (because New York *Newsday* sells as a market combination with the Long Island edition, its figures are not included).

Privately, managers at the mid-market papers acknowledge that only one can become comfortably profitable. Each management also believes its paper will be the survivor.

NEW YORK *Newsday* (DAILY CIRCULATION: 160,000) sees itself as a winner because of the economic strength of the parent Times Mirror Company and Long Island *Newsday*. New York *Newsday* is subsidized by the extremely profitable Long Island paper. So, while the New York paper loses perhaps $15 million a year, one Long Island executive prefers to speak not of the red ink but of the fact that "we are investing $15 million in New York." The *Newsday* strategy is to build its franchise in *Daily News* country, among the single-family homes and middle-class apartment buildings in Queens and Brooklyn, keeping steady pressure on its rival—for example, holding its newsstand price to 25 cents, promoting its color pages, and selling key advertisers like Macy's and A&S on the Long Island–New York "combo."

Newsday entered the New York market knowing that the *Daily News*, the biggest mid-market paper, had already tried to bail out of New York. In 1982, the *News* was faced with the kind of crunching costs that Murdoch had to deal with to complete his sale to Kalikow. The *News*'s parent corporation, the Tribune Company of Chicago, put the paper up for sale but couldn't find a suitable buyer and couldn't face the costs of closing (reportedly $100 million in severance pay and obligations). The Tribune Company decided to try to make it once more in the mid-market. A new publisher, James F. Hoge, negotiated new union contracts, completed the relocation of presses outside of Manhattan, and achieved long-term cost reductions. He also put new resources into the editorial side and stopped the *News*'s circulation decline. Hoge says the paper's new labor contracts will mean $25 million a year in savings—after a onetime buy-out expense of $42 million last year. This year he predicts that the paper will show "a significant profit."

In hindsight, the *News*'s disarray in 1982 represented the old *Post's* last real window of opportunity. When Murdoch bought the paper from Dorothy Schiff in 1976, a largely dispirited management was going through the motions of putting out a paper with a circulation of 503,000. The new owner shook up the *Post* and a lot of the journalistic Establishment. The paper's supposed excesses were well publicized. Seemingly every TV news report during the Murdoch-union negotiations rolled out the old *Post* headline HEADLESS BODY IN TOPLESS BAR. But the paper was trying to be heard in a crowd, and the early *tummling* paid off. Circulation had climbed to nearly 1 million by 1982. Some of this was driven by Wingo, which gave casual buyers a chance for cash prizes. But others, real readers, were attracted by the *Post's* sports section, its "Page Six," and its entertainment coverage—features widely copied by the competition (including the TV newscasts that had so much fun with the *Post's* headlines). The paper's all-day distribution also helped run up the numbers: At one time, it was printing eight editions, from the before-midnight Metro to the Final Wall Street Extra at 3:45 P.M.

But advertising sales did not follow the editorial sizzle or the circulation figures. The *Post's* high-stake bid to push out the *Daily News*—Murdoch himself later referred to his "gambler's instinct"—had come close but did not pay off. By mid- 1985, *Post* circulation was down to 850,000. Last October, the paper abandoned six of its editions, including

Work and pleasure mix easily for the Prices, whose *Avenue* thrives on Zip Code publishing.

AT A PARTY AT CITY CENTER LAST WEEK.

Photograph by Bettina Cirone.

PRICE HAS PLANS AND THEORIES. *POST* READERS, HE SAYS, "WANT SOMETHING MORE THAN THE MORNING NEWS."

the Final Wall Street Extra. It also stopped distribution to 85,000 readers in outlying areas. Circulation had dropped below 500,000 by the time the paper's prospectus began arriving on the desks of potential buyers earlier this year. During the final negotiations, Murdoch said the *Post* was losing $100,000 a day. Over Murdoch's eleven-year tenure, losses totaled $150-million. "I made some mistakes, and [the new owner] will learn from them," Murdoch declared, during Kalikow's visit to the paper.

"We certainly think there is a business here. It will take a while to nurture it."—Peter Price.

THE OLD *Post*'s STRATEGIC MISTAKE, PRICE ARGUES, was to pursue a mass-market appeal and circulation numbers that "put it into the orbit of the *Daily News*." As a result, the paper suffered a "confusion of identity" in the media mix. Now, Price says, the circulation is about right: "500,000 helps make the *Post* distinct from the *News*." The "artificially stimulated readers"—the Wingo players—have been peeled away. The paper will go back up to three or four editions. The newsstand price will stay at 35 cents through 1988, Price says. "The strengths will be strengthened" and "stars" added. Neither Price nor Kalikow would mention any star-class names, except one. "I admire Jeane Kirkpatrick, and she's a friend," says Kalikow. "I was sorry to see that her column runs in the *News*."

The desired audience for the *Post* is already there, according to Price. It is one he says he knows: younger men and working women, commuters, people who live and work in Manhattan. The new *Post* is inheriting "a base it can build on." However, says Price, the new *Post* "won't be dandified or gentrified." Its tabloid character will be preserved. "There are a lot of secret readers of gossip," Price says. "Look at the success of *People*." The right ads will come, "though not Van Cleef. . . ." There will be more Zip Code, perhaps, and a little less zip.

Frank Devine's presence as editor should ensure continuity. He says he plans to edit the *Post* as he has in the past—"with a New York accent, noisy and ebullient." Under Devine, the paper particularly improved its coverage of the movies, television, and the theater. He wants to do still more entertainment coverage and also to stir up the sports section a bit, making it less "magaziney" and more on the trail of "old-fashioned news scoops." Other *Post* people worry about how much "toning up" graphics consultant George Lois will propose. One editor says, "Designers make designs; editors make newspapers."

THE DREAM OF A MANHATTAN-CENTERED, FAST-paced, "sophisticated" going-home paper has enticed others in the past, of course. The *News* itself pursued the idea in 1980 with the *Daily News Tonight,* a venture now commonly referred to as the "ill-fated, $20-million *Tonight* edition." Price believes the new *Post* can succeed where the old *News* failed. The *Tonight* venture, he says, was like "*Time* magazine trying to do *Gourmet*." Special-interest publishers can create the successful focused publications that elude the mass-marketers.

At least three hard realities intrude on this reverie. First, the upper end of the market may be taken. The *Times,* among others, is already there; *Newsday* is trying to wedge in as a lower-upper-end (or upper-mid-market) paper. Second, there's some question about whether there are enough of these upper-end readers to go around. One publisher argues that no New York paper can survive on New York City circulation alone. The *Times,* for example, sells two out of three of its daily papers beyond the city limits. The "city" *Daily News* needs Nassau and Suffolk circulation (150,000 papers). Third, there are the advertisers and their interests. A lot of the current *Post* readership is classified on the market researchers' charts as heavy duplicates and triplicates—that is, the *Post* readers judged most desirable demographically buy at least one other paper. According to one study done for New York *Newsday* by Urban & Associates, a large percentage of *Post* readers start the day with another daily. Jim Hoge estimates that perhaps as many as 140,000 of the *Post*'s morning buyers take another New York paper. From the viewpoint of some of the major advertisers, many *Post* readers are already seeing their messages elsewhere. "The advertisers seem happy where they are," a competitor of the *Post* says.

Peter Price has a counterargument ready. *Post* readers read other papers, he acknowledges, "but they want something more than the morning news," and media buyers at ad agencies will be sophisticated enough to spread their business around—"just as they place advertising clients on CNN and *Entertainment Tonight* in addition to the *NBC Nightly News*."

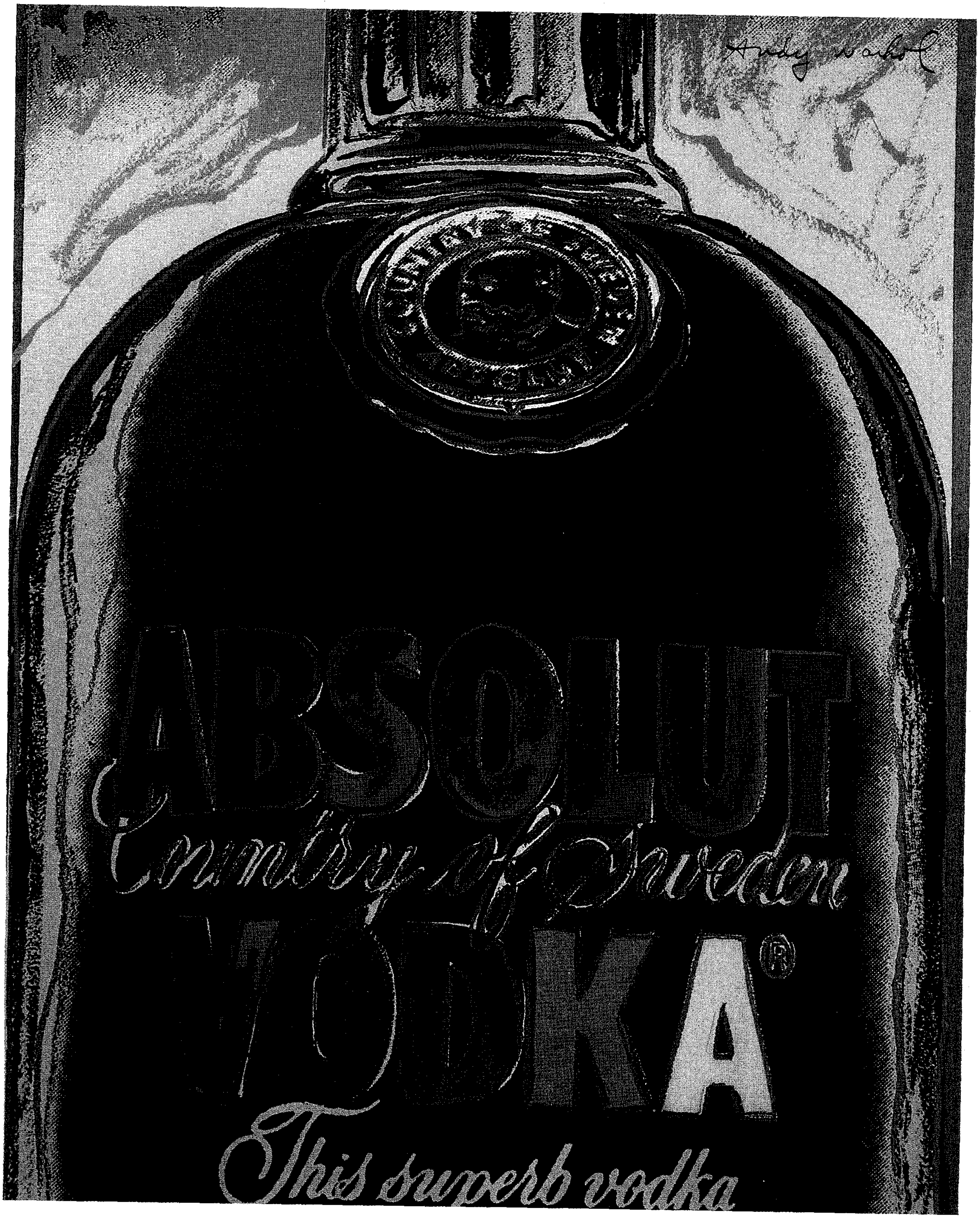
"I sometimes feel like a saddle-maker in the age of automobiles. Newspaper people are an endangered species."—Mike Pearl, court reporter for the New York *Post* and survivor of closings at the New York *Daily Mirror,* the New York *Journal-American,* and the New York *World-Journal-Tribune.*

THIS MAY BE THE AGE OF SPECIAL-INTEREST PUBLISHing, and newspapers are essentially blunt instruments—particularly when compared with magazines, which are able to hone their messages, promotions, and circulation efforts. Newsstands aren't clubs or co-op lobbies with ropes and doormen to control who gets in. This makes niche publishing hard.

The lofty *Times* may seem impregnable. But Max Frankel, the executive editor, has been experimenting with fresher graphics and new editorial "clusters." The *Times* has also committed itself to spending $1 billion on new printing presses with color capabilities. New York *Newsday,* according to David Laventhol, president of the Times Mirror Company, will keep to its plan of trying to sell 40,000 more copies every year. The *Daily News* has got its costs down, but the $300 million reportedly needed for new presses hasn't left Chicago yet. For the record, Hoge says that "the *News* is studying its strategy for the 1990s in order to create a further investment plan, which might include new presses."

For now, the attention is on the *Post* and its new lease on life and on the undeniable resources and talents of Kalikow and Price. There's nothing like new ads—Kalikow's formula of $2-million per new page per year—to lift the paper, especially because other sources of relief seem limited. Contract printing could save more jobs, in theory. One of the unsuccessful bidders for the *Post*—Leonard Stern, owner of the *Village Voice*—worked up a publishing plan that involved printing the *Post* on the presses of the *Daily News* during down time. A similar arrangement with Long Island *Newsday* or the Bergen *Record* would give the *Post* color pages. The *Post*'s presses are, in fact, aging; but Price says they will be fine over the next several years. "We don't need to be trendy or look like *USA Today* or *Newsday*," he says. "We want to be, and look, unique."

Something, perhaps, like the old *Post*? ▬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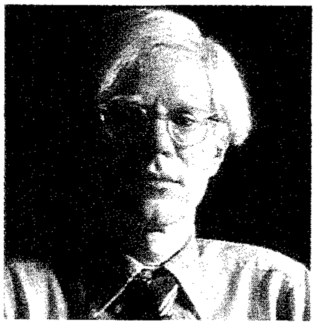
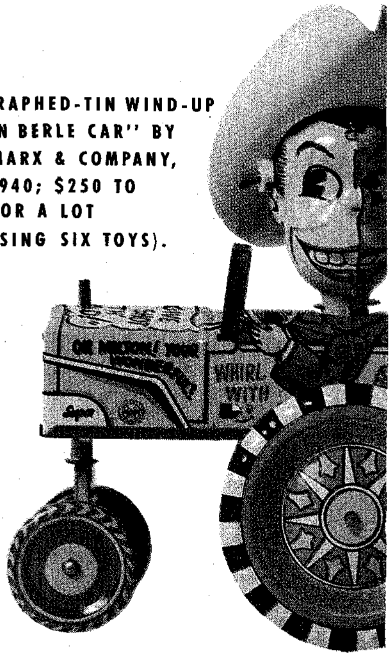
ANDY'S EMPIRE II



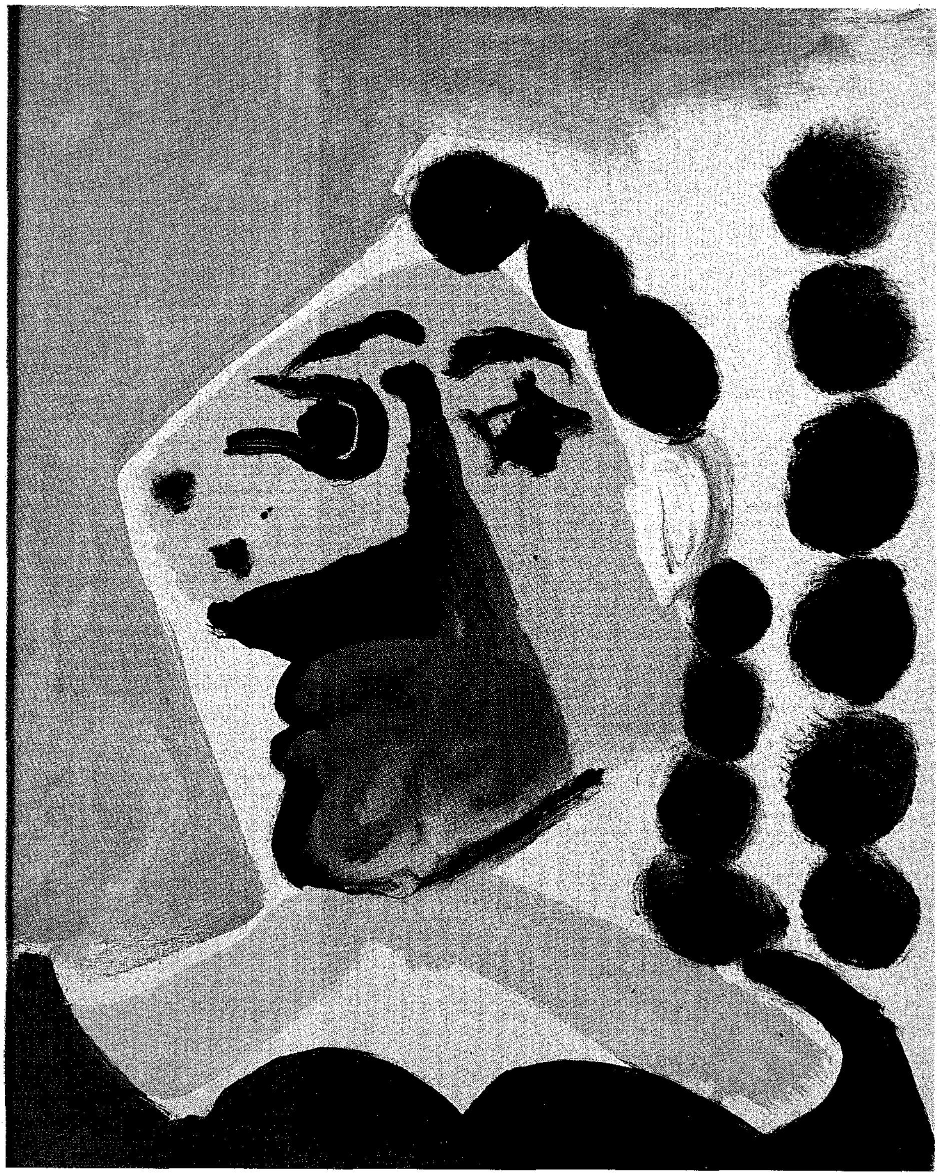
ROSEB

As a Collector, Warhol Turns Out to Be an Eclectic Genius at Far More Than Pop

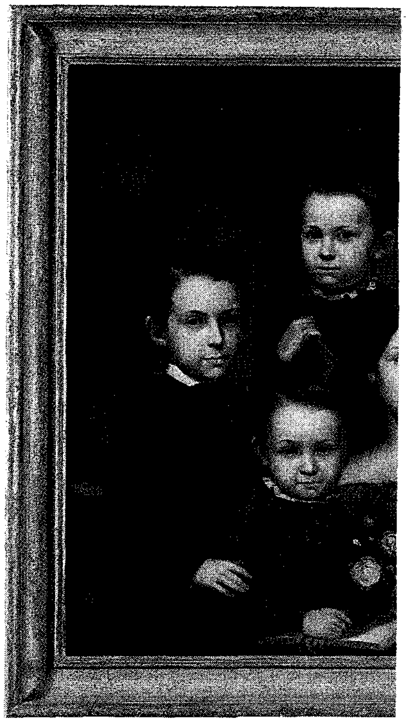
By John Taylor



LITHOGRAPHED-TIN WIND-UP "MILTON BERLE CAR" BY LOUIS MARX & COMPANY, CIRCA 1940; $250 TO $350 (FOR A LOT COMPRISING SIX TOYS).



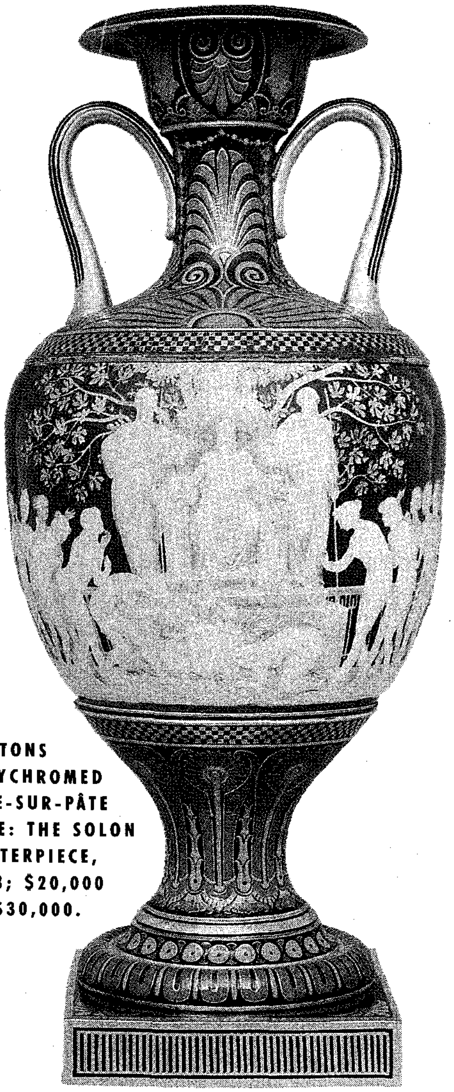
TÊTE DE FEMME, BY PABLO PICASSO, 1965; $60,000 TO $80,000.



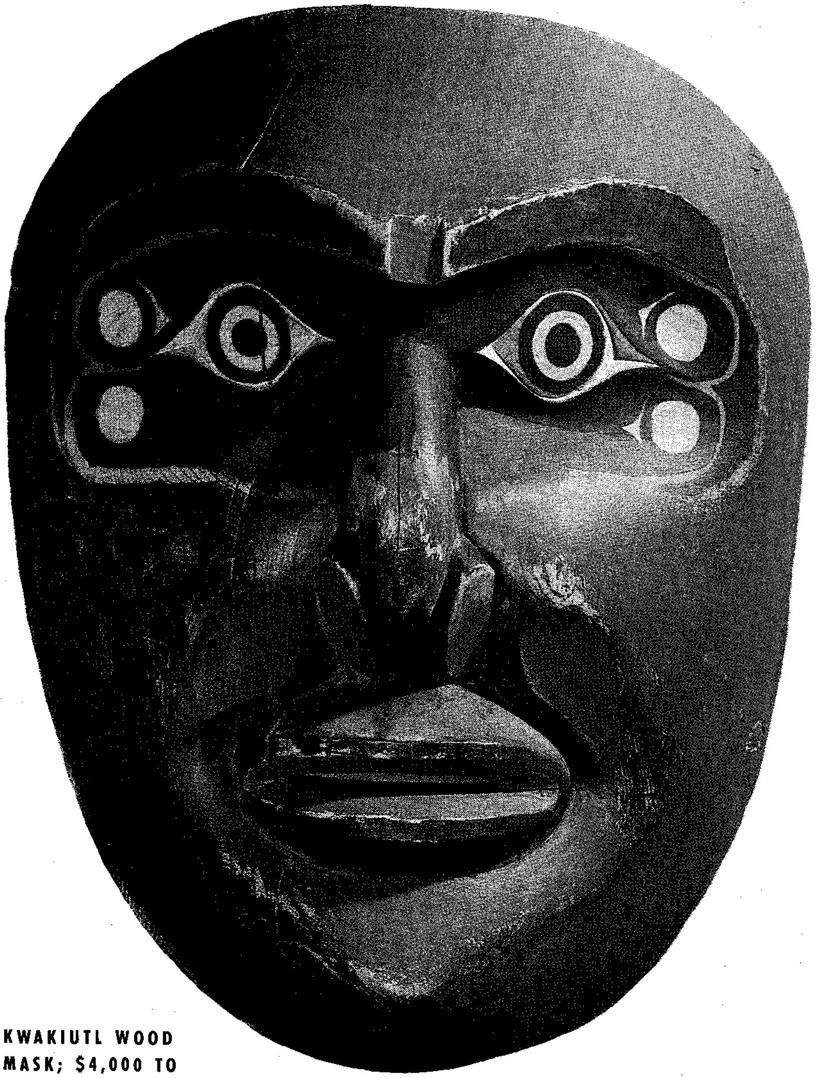
FOUR CHILDREN WITH SCHOOL SLATE AND BOOK, AMERICAN SCHOOL, NINETEENTH CENTURY; $7,000 TO $10,000.

UID

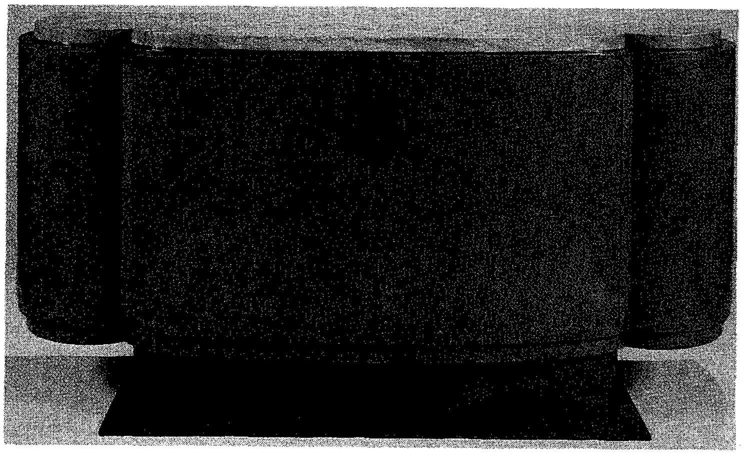
Ted Hardin



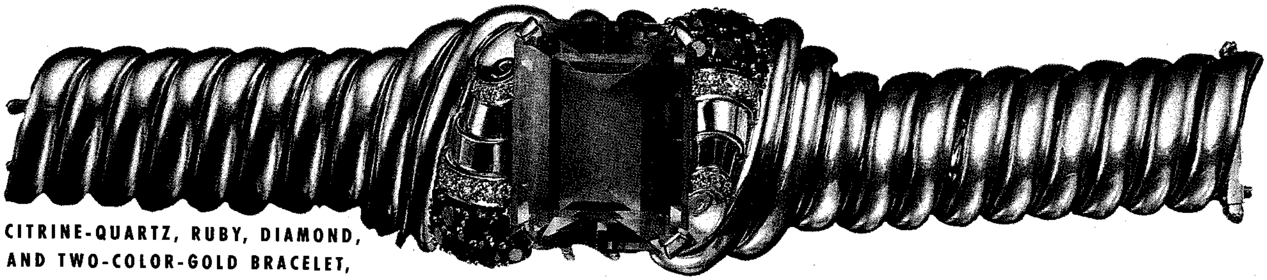
MINTONS POLYCHROMED PÂTE-SUR-PÂTE VASE: THE SOLON MASTERPIECE, 1903; $20,000 TO $30,000.



KWAKIUTL WOOD MASK; $4,000 TO $7,000.

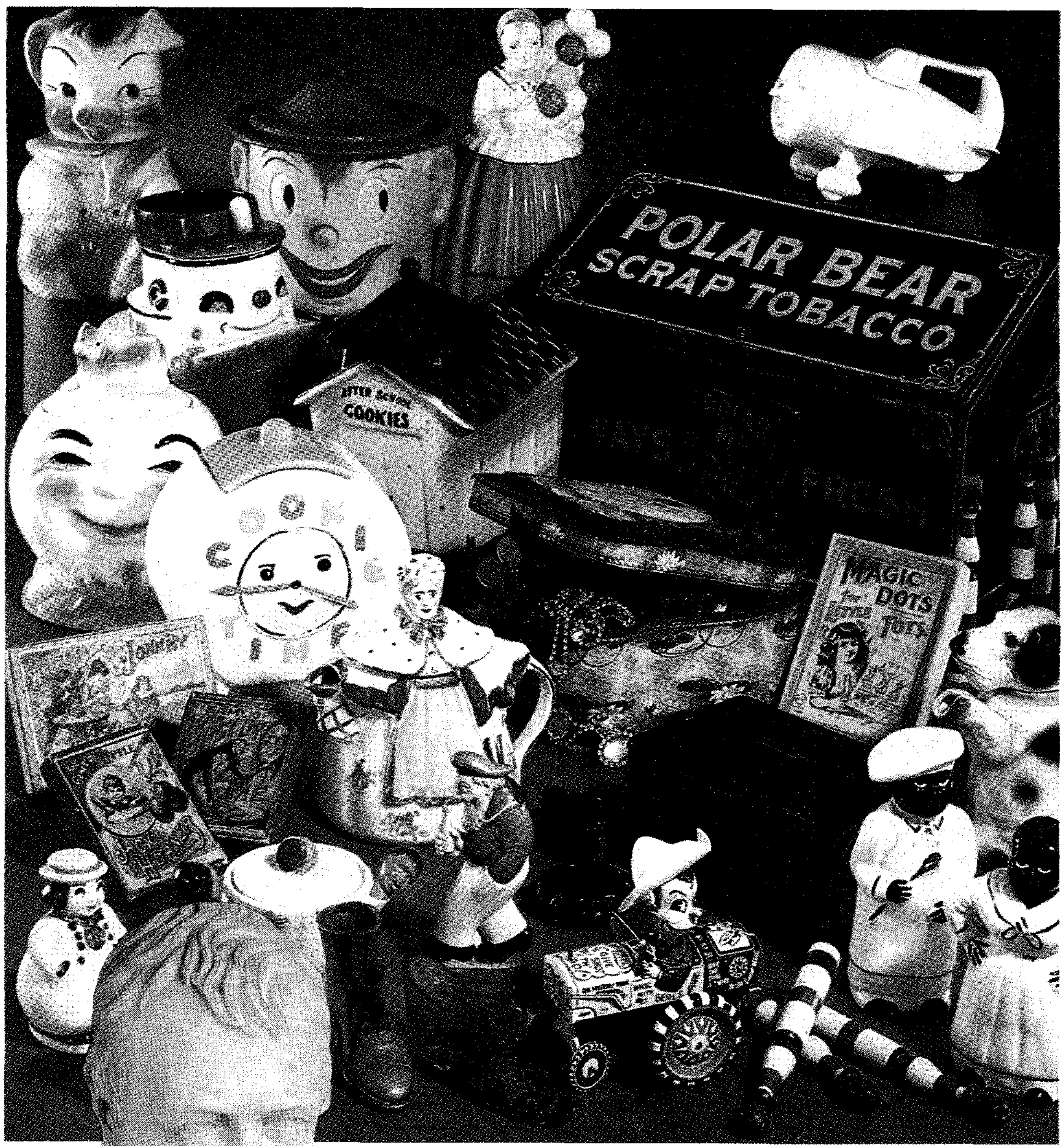


BURLED AMBOYNA, BRONZE, AND MARBLE SIDEBOARD, BY ÉMILE-JACQUES RUHLMANN, CIRCA 1926; $18,000 TO $25,000.

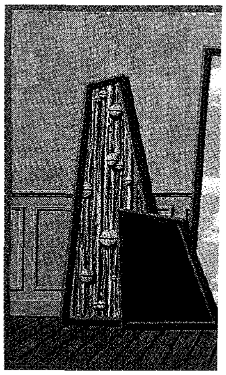


CITRINE-QUARTZ, RUBY, DIAMOND, AND TWO-COLOR-GOLD BRACELET, CIRCA 1940; $4,000 TO $5,000.

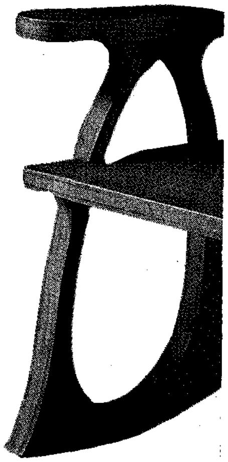
Photographs: ©Sotheby's.


POLAR BEAR
SCRAP TOBACCO
AFTER SCHOOL COOKIES
COOKIE TIME
MAGIC DOTS FOR BETTER TOTS
JOHNNY

AN ASSORTMENT OF COLLECTIBLES.

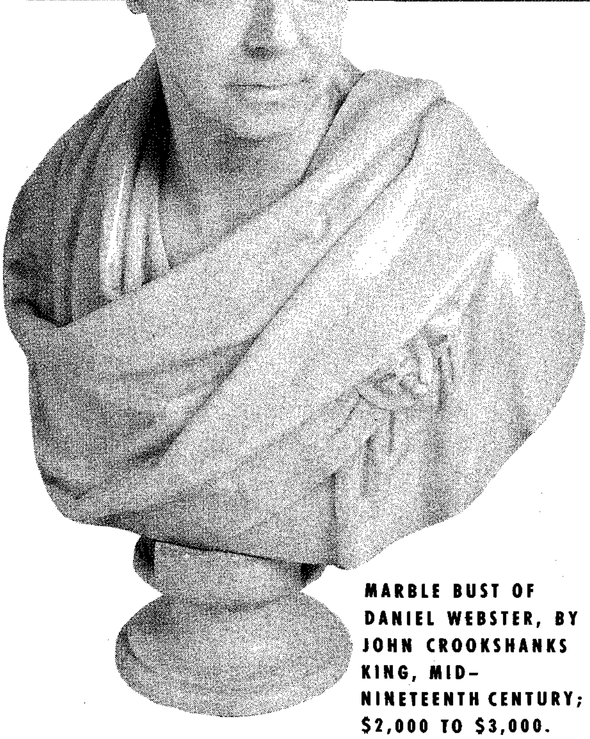


LE PALAIS DE RIDEAUX, BY RENÉ MAGRITTE, 1964; $50,000 TO $70,000.

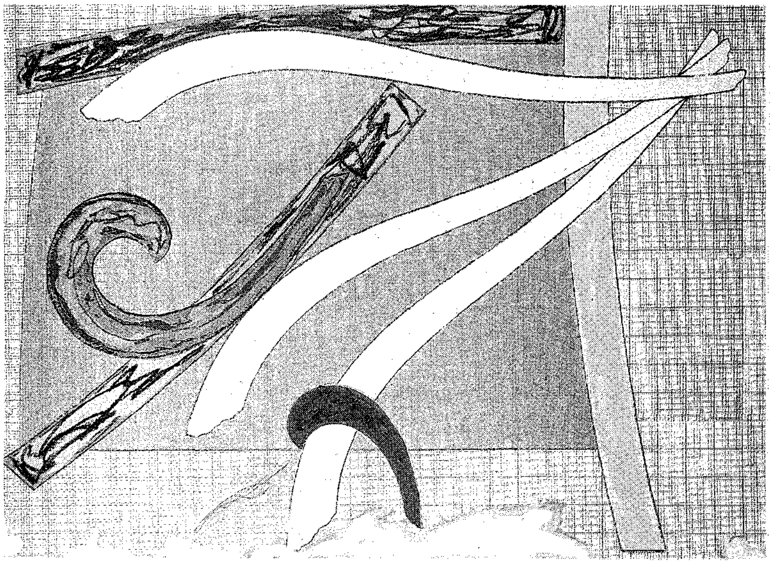


POLYCHROMED-VELLUM ROCKING ARMCHAIR, B CARLO BUGATTI, CIRCA 1900; $6,000 TO $9,0

Photograph by Ted Hardin.

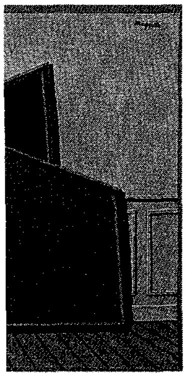


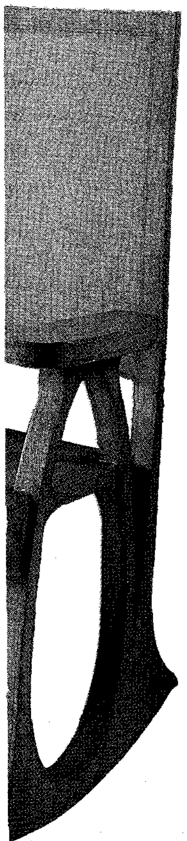
MARBLE BUST OF DANIEL WEBSTER, BY JOHN CROOKSHANKS KING, MID-NINETEENTH CENTURY; $2,000 TO $3,000.



BERMUDA PETREL, BY FRANK STELLA, 1980; $15,000 TO $20,000.

Photographs: ©Sotheby's.





OCH OF DIAMONDS
BLUE AND YELLOW
PHIRES, CARTIER,
:A 1940; $5,000 TO
)00.

DURING HIS LIFETIME, ANDY WARhol—the funny-looking guy who spent his days silk-screening celebrity portraits with a bunch of kids and his evenings attending every dumb party in town with a Polaroid strapped around his neck—amassed an absolutely breathtaking collection of art and artifacts. In fact, it may well be one of the most marvelous collections ever put together by a private individual in a democratic country; it is certainly one of the most unexpected. Only a handful of Warhol's friends had more than the vaguest idea of its existence. Everyone else—even people who knew Warhol was an avid collector—was flabbergasted by its enormity. "It was one of the complete surprises of my life," says John Marion, the chairman of Sotheby's North America. "I had known Andy Warhol for twenty years. I remember him bidding on jewelry, but it never occurred to me that he had so many things."

It is difficult to grasp just how immense Warhol's collection really is. All told, he acquired a mind-numbing 10,000 objects. The most astonishing aspect of the collection, however, is not its size but its variety. Warhol didn't simply collect art, though he had 439 American and European paintings and drawings and prints and sculptural objects.

All beautiful things, all things marked by quality of execution, seemed to attract him. Thus, he owned an old-master painting from the circle of Pierre Patel and a full-length portrait of King George III wearing ermine-trimmed robes. He owned a statue by Degas and a bust by Renoir. He also had nineteenth-century busts of Benjamin Franklin and John Paul Jones and the Marquis de Lafayette. He had a marble head of a youth from sixteenth-century Italy and a marble head of Hermes from around the time of Christ. He loved furniture, and his collection contains, among dozens of other pieces, a Federal carved mahogany bedstead, a George II mahogany bureau, a pair of Classical giltwood mirrors, a Chippendale camelback sofa, an Egyptian Revival armchair, and an American rococo chandelier.

But that is only the beginning. He owned 120 necklaces, brooches, pendants, and bracelets, some of which he occasionally wore under his clothes. He collected toys and eggshell-lacquer cigarette cases and watches—he had 313 watches. He collected quilts and Indian tomahawks and African grass face masks and Japanese suits of armor.

Not only was this collection varied; much of it also was of the highest quality. "I couldn't believe it," says Barbara Deisroth, the head of Sotheby's Art Deco and Art Nouveau department. "Going to the house was like going to a candy store, picking out everything you've ever wanted to sell."

Sotheby's, which will put everything up for auction in a ten-day extravaganza beginning April 23, officially estimates that the sale will fetch up to $15 million. But some of Warhol's friends say it may bring twice that amount. To begin with, their argument goes, the art market is still as feverish as it was before the stock market crashed last October. Less than a month after that watershed event, Sotheby's sold van Gogh's *Irises* for $53.9 million—more than double the official estimate. Around the same time, Sotheby's sold two Warhols for more than twice their estimate.

Furthermore, Sotheby's estimate is a conservative guess based on the prices that similar objects and artworks have commanded. It does not take into account the fact that *Warhol* owned this stuff. That may not affect the bidding for higher-ticket items such as Roy Lichtenstein's *Laughing Cat* (estimated sale price: $200,000 to $300,000), but it will assuredly boost final prices for furniture, jewelry, and other collectibles. Finally, some of Warhol's friends have been trying to persuade a single wealthy investor to buy up the entire collection and thus preserve it intact. However remote that possibility may be, speculation about it can only drive prices even higher.

FIVE LONG TABLES ARE RANGED ALONG one wall of the dusty, loftlike third floor of Sotheby's warehouse on East 91st Street. On top of the tables, and under them as well, are stack after stack after stack of plates, saucers, cups, and bowls. There are 1,659 pieces, all designed by the American artisan Russel Wright, in washed-out hues of gray, green, and yellow.

"As you can see, you could easily open up a small cafeteria," says Matthew Weigman, Sotheby's manager of auction information.

Behind the tables is a group of old signs and statues. In the middle stands a five-foot-nine-inch cast-iron statue of George Washington on a cast-iron stove. It is an intriguing figure. Washington, his face painted white, wears full-length blue robes and holds a rolled document. Cast-iron tassels painted white dangle from the top of the stove, which is stamped KING STOVES.

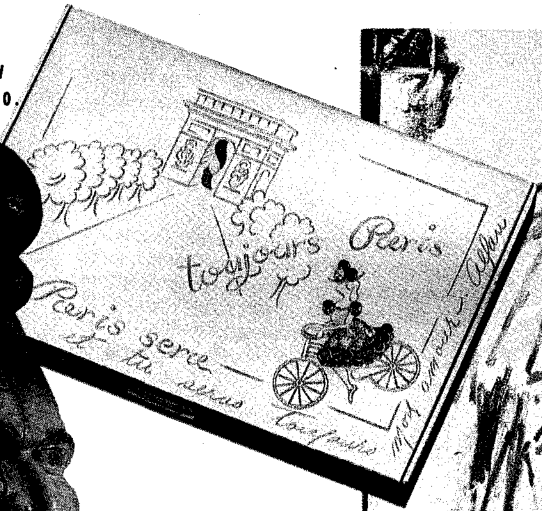
Weigman, a presentable young man with curly brown hair and wire-rimmed glasses, pats the statue on the head. "This was the star of the '77 show," he says.

In 1977, the Museum of American Folk Art held an exhibit of Warhol's collection of Americana that it called "Folk and Funk." The show drew parallels between the folk art Warhol collected and the Pop Art he created. "What is a Campbell's soup can but a trade sign?" says Weigman, then gestures to the cast-iron Washington. "This is a nineteenth-century sign to sell stoves."

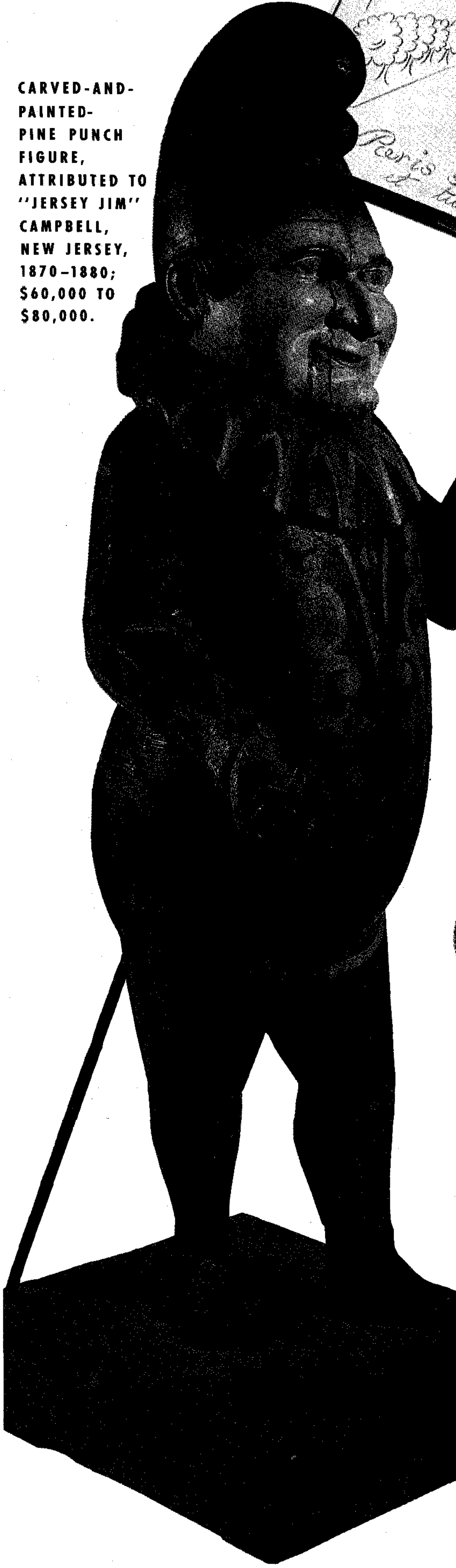
Signs, with their aesthetics blatantly employed toward commercial ends, fascinated Warhol. Next to Washington stands a cigar-store Indian. A few feet away is a gigantic pair of wooden spectacles. On a nearby couch sit a pair of Marlboro cigarette boxes, each two feet high. "Same thing as the stove over there," Weigman says, pointing to one of the oversize cigarette boxes. "It gets your attention."

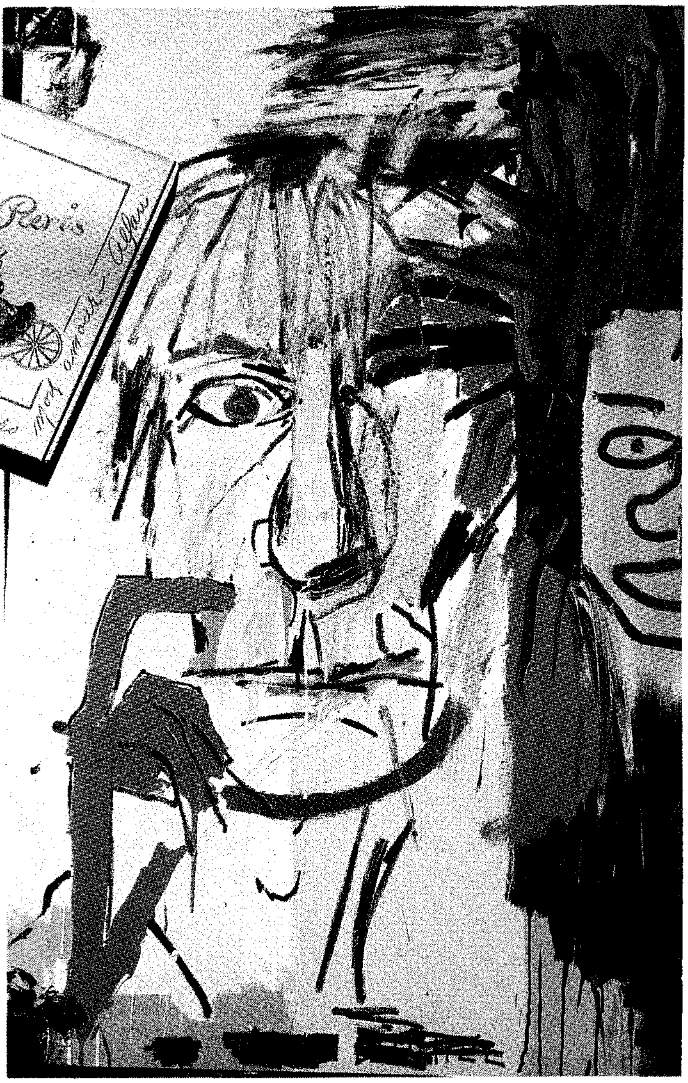
Behind a massive sideboard are three pieces of Adirondack furniture. "See these?" Weigman says. "They're made out of twigs." He squeezes through some furniture and pulls a rocking chair

JEWELED EIGHTEEN-KARAT-GOLD COMPACT, VAN CLEEF & ARPELS, NEW YORK, CIRCA 1947; $4,000 TO $6,000.

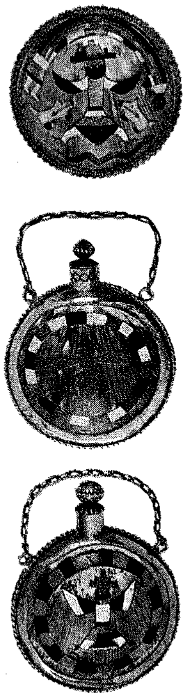


CARVED-AND-PAINTED-PINE PUNCH FIGURE, ATTRIBUTED TO "JERSEY JIM" CAMPBELL, NEW JERSEY, 1870–1880; $60,000 TO $80,000.

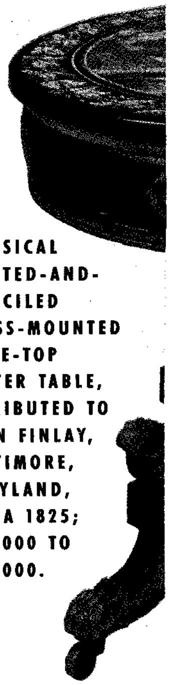




DOS CABEZAS, BY JEAN-MICHEL BASQUIAT, 1982; $10,000 TO $15,00



LEFT: TOP, ZUNI CYLINDRICAL SILVER BOX, $1,500 TO $1,800; MIDDLE AND BOTTOM, ZUNI SILVER-AND-SHELL FLASKS, $2,000 TO $3,000 AND $1,500 TO $1,800.



CLASSICAL PAINTED-AND-STENCILED BRASS-MOUNTED SLATE-TOP CENTER TABLE, ATTRIBUTED TO JOHN FINLAY, BALTIMORE, MARYLAND, CIRCA 1825; $40,000 TO $60,000.

JEAN HARLOW, BY GEORGE HURRELL, ONE OF 60 *HOLLYWOOD PORTRAITS*, 1920S–1940S; $2,500 TO $3,500 THE SET.

Photographs: ©Sotheby's.

into view. "He really had a thing for chairs, as you can see. Why, I don't know."

Indeed, there are—in addition to the 2 Adirondack chairs—12 Art Deco chairs by Josef Hoffmann, 6 fiberglass and 6 plywood chairs by Charles Eames, 3 molded-plastic chairs of the airport-waiting-lounge variety, and 143 other chairs.

"Let me draw your attention to these." Weigman indicates a brass-and-marble Art Deco desk and side cabinet. "He would just go into stores and point. He just saw them and bought them—probably never used them."

Over by the elevator, cardboard boxes stuffed with wrapping paper are stacked almost to the ceiling. Weigman pokes into one of the boxes. "It's more Russel Wright," he exclaims.

What is in the loft staggers the imagination, and it represents only a fraction of the total Warhol trove. One reason Fred Hughes, Warhol's business manager and the executor of his estate, chose Sotheby's rather than Christie's to sell the collection is that Sotheby's has over one and a half acres of exhibition space. All 10,000 items will be displayed there the week before the auctions begin. It will be the first and, in all probability, the only time the entire collection will be on public view.

Weigman shakes his head. "To see it all together is to say, like, 'What was this guy doing?' "

WARHOL'S COMPULSIVE COLlecting strikes many people as weird and even pathological—he has been called an "anal" hoarder—but it can more charitably be ventured that his approach represented the revival of a European aristocratic custom once considered fairly normal. "He was an old-time collector," says Barbara Deisroth, "like the eighteenth-century English gentlemen who collected everything."

Modern collectors tend to specialize in one area, accumulating expertise as they acquire superior objects and sell off inferior ones. In other words, they constantly *hone* their collection. Then, when they feel they've mastered the subject (or become bored with it), many of them dump their collection altogether and move on to a new field. Such cold-blooded behavior was anathema to Warhol, who rarely parted with his possessions and usually regretted it when he did. "He didn't trade in things for better things, but neither did the eighteenth-century English gentlemen," says Deisroth. "That's why the English have such great collections today."

For all its size, Warhol's collection does have a loose aesthetic unity. "It is not random," says his friend John Reinhold. While Art Deco objects and European painting represent important dimensions of the collection, and while it does contain the odd stick of European furniture, it is largely devoted to products of American culture.

In fact, with its emphasis on folk art, American Indian art, and American bourgeois knickknacks, the collection is nothing less than an exhaustive exploration of American pop art through the centuries. In addition to his signs, statues, and folk portraits, Warhol owned hooked rugs, coverlets, weathervanes, nineteenth-century department-store mannequins, and ship figureheads. He had 80 American Indian blankets. One of the centerpieces of his folk-art collection is a life-size wooden statue of Punch carved by "Jersey Jim" Campbell, which stood on the third-floor landing of Warhol's East 66th Street townhouse. "The father of Pop Art gravitated toward pop art of the eighteenth and nineteenth centuries," says Nancy Druckman, the head of Sotheby's American Folk Art department.

Much of the folk art, of course, pointed the way toward and enriched Warhol's own work. Folk art "confirmed his own artistic sensibilities," Sandra Brant and Elissa Cullman wrote of Warhol in their introduction to the catalogue for the "Folk and Funk" exhibit. "He uses bold and almost garish colors, reminiscent of those on cigar store figures and decorated chests. He deliberately chooses to off-register his images, producing a primitive or quasi-primitive look."

WARHOL BEGAN COLLECTing at an early age, and one of his original enthusiasms was film magazines. By the mid-fifties, he was well established as a commercial artist in New York—he was considered, in fact, to be among the best illustrators of women's accessories in the city—and the money he made enabled him to collect on a more serious level. He prowled secondhand stores on Second Avenue for folk art, which collectors were virtually ignoring. He acquired his first American Indian artifacts at a shop located around the corner from his apartment. He bought antique furniture, and small works by Magritte, Miró, and Toulouse-Lautrec.

In the sixties, his success as a painter earned him the large sums needed for major acquisitions. At the urging of Fred Hughes, he began to accumulate massive amounts of Art Deco furniture and silver, which, as with folk art, most connoisseurs at the time regarded as worthless. Nothing thrilled Warhol like a bargain, and he and Hughes picked up much of the Deco furniture relatively cheaply at Paris flea markets. At a Paris silver shop one day in 1969, Warhol bought almost the entire contents of a showcase of Jean Puiforcat, the famous Deco silversmith.

Jed Johnson, who directed *Andy Warhol's Bad* and is now an interior decorator, also exerted a considerable influence on the collection. An early member of the Factory, Johnson moved in with Warhol to take care of him after the artist was shot in 1968. It was Johnson who located the East Side townhouse in 1974, when Warhol realized he needed more space. And it was Johnson who decorated the house, creating the series of astonishingly detailed neoclassic period rooms.

But Warhol, and Warhol alone, was responsible for the pop art. "He collected everything, including Ronald McDonald glasses," says art dealer Ronald Feldman. At one point, according to Feldman, Warhol wouldn't let his staff at the Factory come to work unless they first breakfasted at McDonald's and picked up a Ronald McDonald drinking glass. "He knew it would work," says Feldman. "He knew that Ronald McDonald glasses would be an icon of the age—that someday people would rummage for them."

ON THE LOWER LEVEL OF SOTHEBY'S IS WHAT IS known as the Arcade. It is a large, busy room where the inexpensive and extraneous items turned over to the auction house are catalogued and stored until they are sold. In one corner of the Arcade, separated by a locked wire cage, can be found the Collectibles department, which includes toys, dolls, rock-and-roll memorabilia, automata, and, as Dana Hawkes, Sotheby's Collectibles expert, puts it, "all of the odds and ends that don't conveniently fit into any other department."

At the moment, the locked wire cage is overwhelmed by Warholia. Ranged on rows of shelves are Warhol's 175 cookie jars. They are brightly painted ceramic and have molded smiling faces of pigs, dogs, clowns, suns, and other ridiculous creatures. Also on the shelves are huge, colorfully lithographed display tins—enlarged versions of the real things—for roasted peanuts, cocoa, tea. On a table in front of them is an Instamatic camera the size of a television set, plus a huge Pabst Blue Ribbon beer bottle and two Coke bottles bigger than bowling pins.

"He had a lot of advertising material," says Hawkes, a tall woman with a long braid. "A lot of Coca-Cola-oriented things."

"Now, what could be more American?" says Matthew Weigman. "It's more American than Campbell's soup."

Dana Hawkes reaches up to a shelf and pulls down a clear-plastic bag bulging with Bakelite bracelets, lapel clips, and hair bands, most in tortoiseshell patterns of brown, black, and gold. "We have bags and bags of Bakelite," she says. "He had them stored in tins."

Weigman finds a woman's purse made of Bakelite and murmurs, "He really got into Bakelite."

Something else catches Weigman's eye. "Look at this." He holds up a clear-plastic bag full of high-school-graduation rings.

Hmmm. Next to the bag of graduation rings is a collection of shoes, mostly from the late nineteenth century. Among the most interesting is a pair of women's delicate lace-up boots of pale-blue silk. Mixed in with the shoes are what Hawkes calls "shoe objects"—a tiny eighteenth-century brown-glass shoe, an even tinier nineteenth-century gold-painted lead shoe.

"Of course, he had a fascination with shoes from earlier in his career," says Hawkes, referring to Warhol's work as a commercial artist, when he drew illustrations of women's shoes.

"He also had a great fascination with crystal," she continues. On the floor is a hunk of raw rock crystal a foot and a half long, one of four such pieces.

"This is his Famous Amos cookie tin," Hawkes says. Inside the tin are thirteen multicolored beaded bags. They have silver-plate clasps and date from the turn of the century.

"When he got a collecting bug, he would go for it," she explains. "He would say, 'I like this one, this one, this one. Wrap them up and send them to my house.' He had things he had never unwrapped."

That was because Warhol rarely displayed what he acquired. "You're not talking about a conventional collector," says John Reinhold. "He liked to leave things in their original boxes." It was as if he didn't have time to unpack them; he was too busy shopping for more things.

Warhol rarely took a trip without bringing some item back, and he would fly to Paris simply to visit the flea markets. He traveled up and down the East Coast visiting antiques dealers. But he bought most of his things in New York. He and his friend Stuart Pivar shopped on weekdays and on weekends. "Every Sunday at noon, I would pick him up at his church and we would go to a flea market," Pivar recalls. (Warhol faithfully attended Sunday Mass, where, he liked to tell people, he prayed to become rich.)

AFTER SOTHEBY'S WAS AWARDED THE SALE, ITS specialists began to sort through the thousands of boxes and bags that Warhol had crammed into his house and the Factory. At first, they were not sure how much of it was junk. Ian Irving, Sotheby's silver specialist, was a friend of Warhol's who had actually been inside the artist's house, but he had no idea just how many extraordinary things Warhol had stashed in its locked rooms. "When we initially went to the house [after Warhol's death], we couldn't see the depth of what was there," he says. "But as you fought your way through, gems were discovered. Every time you went over, you made another discovery."

Indeed, the first time Matthew Weigman walked into the townhouse, he saw a small desk out of the corner of his eye. Since it was covered with boxes and papers, he almost didn't give it a second glance. But then he noticed the graceful tapering of its legs, which were inlaid with ivory scrollwork. "I knew it was not just another junk desk," he says. It was, in fact, an exquisite work by the Art Deco master Émile-Jacques Ruhlmann that Sotheby's estimates will sell for as much as $100,000.

While there were a few bills for major purchases of furniture and art lying around, Warhol, unlike most collectors, kept virtually no records of what he had bought, where he had bought it, and how much he had paid for it. Those details help when it comes to reselling an item, but Warhol had no interest in that. "We haven't had much help in finding provenances," says Ian Irving. "It was not a properly organized collection."

Problems with provenance were not the only difficulties Sotheby's faced. Most daunting has been the sheer logistical horror of taking inventory of 10,000 items, then cataloguing, displaying, and selling them. The auction house has 27 of its department heads working on the estate. Sotheby's staff members have even dubbed a particular office Warhol Central. "I has swamped us," says Ian Irving.

The catalogue for the sale seems destined to become a collector's item. Comprising six volumes, it weighs eight and a quarter pounds and costs $95. Sotheby's is taking the unusua step of making it available at bookstores. "There is a tremendous interest in Warhol by people who may not be interested in bidding," says John Marion.

WARHOL'S UNTIMELY DEATH A YEAR AGO deprived the world not only of a gifted artist but of an inspired if idiosyncratic collector as well, and it is interesting to speculate about the direction his collecting might have taken had he remained alive. Some of Warhol's friends, such as Stuart Pivar say he was on the verge of shedding its more absurd and excessive aspects and building instead a conventionally organized group of possessions.

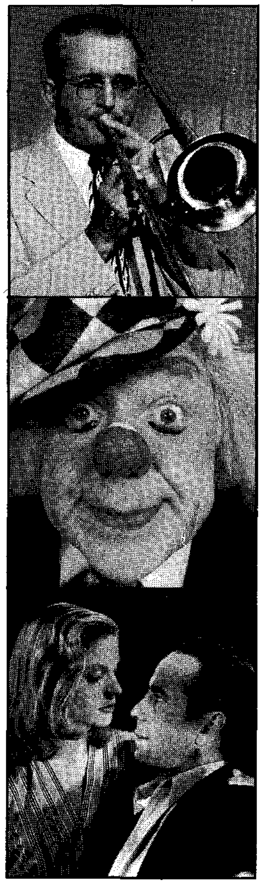
On the other hand, just before his death, Warhol wa branching into even less orthodox areas. He had started a wastebasket collection, for example. He had also taken an interest in human bones and was about to buy a graduated set o skeletons—from infants to adults—for the New York Academy of Art. "I just like everything," he told the curators of his "Foll and Funk" exhibit. "Everything looks so terrific." ■

An Anniversary Celebration!
March 5–20

JAMES STEWART: A WONDERFUL LIFE Hosted by Johnny Carson.
Sat., March 5 9 PM

SESAME STREET SPECIAL
Sun., March 6
6:55 PM

NOVA: WHALE RESCUE
Tues., March 8 9 PM



SENTIMENTAL SWING: THE MUSIC OF TOMMY DORSEY
Wed., March 9 9 PM

NATIONAL GEOGRAPHIC SPECIAL: INSIDE THE SOVIET CIRCUS
Thurs., March 10
8:30 PM

BACALL ON BOGART
Fri., March 11 9 PM

JAMES TAYLOR IN CONCERT
Sat., March 12 9 PM

GREAT MOMENTS FROM NATURE
Sun., March 13 7 PM

LERNER & LOEWE: BROADWAY'S LAST ROMANTICS
Mon., March 14
8:30 PM

REMEMBERING BING Hosted by Dorothy Lamour.
Tues., March 15
8:30 PM

HOLLYWOOD LEGENDS: GRACE KELLY
Wed., March 16
8:30 PM

THAT'S DANCING!
Thurs., March 17
8:30 PM

PAVAROTTI RETURNS TO NAPLES
Fri., March 18 9 PM

SHAKE, RATTLE & ROLL
Sat., March 19
8:30 PM

A GRAND NIGHT: THE PERFORMING ARTS SALUTE PUBLIC TELEVISION Hosted by Richard Thomas.
Sun., March 20 9 PM

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CHARLOTTE BALLARD'S TREK FROM SOUTH AFRICA TO REVIVING 116TH STREET

HARLEM ON HER MIND

BY ELLEN HOPKINS

ONE SNOWY JANUARY DAY, Charlotte Ballard adjusted her three diamond rings, slipped into her otter wrap, and went for a stroll on the Upper West Side, looking for a brownstone to renovate. Ballard, who was born in South Africa, had recently moved from San Diego. She was thinking of dabbling in real estate to justify a bi-coastal marriage to her husband, Verne, a West Coast gentleman farmer. Though she'd often visited the city—she always kept a pied-à-terre—Ballard felt she could use some advice on suitable neighborhoods. So she mentioned her intentions to a friend, Episcopal bishop Paul Moore.

You must meet the Reverend David Jones, said the bishop. David Jones knows lots about Upper West Side real estate.

What Bishop Moore didn't mention was that David Jones's church, All Souls, was on St. Nicholas Avenue, near 114th Street—smack in the middle of southwest Harlem, where the vast majority of buildings are boarded up and vacant.

Which is why, on that winter day, Charlotte Ballard's walk took her down the hill from the Cathedral of St. John the Divine, east on 110th Street, then up Frederick Douglass Boulevard. Jones took her on a neighborhood tour. They walked past scores of burned-out buildings, where men stayed warm by lighting fires in trash containers. They walked past lots filled with rubble and rats. And they walked past huddle after huddle of crack dealers displaying their wares.

None of this, recalls Jones, particularly upset Ballard. What did concern her was "these *to*-tah-ly elegant buildings just languishing here. *Idle.* It makes me ill. I feel like a housewife anxious to put her kitchen into order."

That night, Ballard pored over the real-estate section of the *Times* and found two buildings for sale in southwest Harlem. Within a week, she'd put a bid on the two, sight unseen, for $68,000.

"I soon discovered why they were so cheap," says Ballard. "I was *ter*ribly naïve in those days." One of the buildings, on 116th Street, was an abandoned SRO. Since January 1985, there's been a city moratorium on SRO conversion. According to conventional wisdom, no sane developer will touch one.

"Since I now owned it," says Ballard, "I decided I had better find out just what this situation entailed." She met with the mayor's division on SRO housing, got a crash course, and decided it would be "simply *sup*-ah if I could turn this structure into a viable facility."

And that is how a white woman from South Africa came to be building low-income housing in Harlem.

THREE YEARS HAVE PASSED since that walk on the West Side. In that time, Ballard has amassed 45 buildings in southwest Harlem, about half of them owned outright (the others are optioned). The first SRO, now called the Revella, has been gutted and rebuilt; today it houses 30 men and women who used to live in shelters. The Sterling—a magnificent turn-of-the-century building on 113th Street, left to rot for a decade—has been converted into moderate-income condominiums. Construction has just begun on an SRO on the corner of 116th Street and Frederick Douglass Boulevard. And between 150 and 200 additional units of low- and moderate-income housing are expected to open by next spring.

Not that Ballard has been an unqualified success. Condominiums in the Sterling were slow to sell, so she's had to consider other approaches (the state may net-lease the building as housing for the elderly). Financing has been a continual struggle. Despite the Ballards' considerable real-estate and stock holdings, which have served as collateral, only a

PHOTOGRAPHED BY HENRY GROSKINSKY

Charlotte Ballard chats with neighbors on West 111th Street.

STRAIGHT TALK: *"But what are we going to do with the homeless?" Ballard asks. "Someone has to build their housing, or else they'll reach up and drag us down into the situation they're in now."*

West Coast bank would put up letters of credit for the $350,000 needed to do the rehabs. To date, there are no revenues, and overhead costs have depleted the $1.3 million that Ballard and her husband put up for the ventures. (Another $2.7 million has been invested by five silent partners, none of whom lives in Manhattan.)

Money isn't the only hurdle. Speculation about Ballard's South African origins has made acceptance by both the community and city agencies just that much harder. Other developers have been even less receptive—understandably, because this woman is out to disprove an axiom of development: that low-income housing is never a money-making venture.

"If all progresses as anticipated, I soon shall be making a 15 to 20 percent profit," says Ballard. "One can make money without being greedy. My endeavor's entirely pragmatic, you know. Every time you put someone on his feet, there's another tax-paying citizen."

AT A PANEL DISCUSSION before an audience of realtors, bankers, and politicians three months ago, five major developers, including Leonard Stern and William Zeckendorf, agreed that it was completely unfeasible to make a profit housing the middle class and the poor. Then Charlotte Ballard stood up.

NEEDS WORK: *205 West 111th Street before the Ballard treatment.*

"*I'm* rehabilitating housing for middle- and low-income families above 110th Street," she announced. "You *can* make a profit; it's just not a 100 percent profit, the way the big boys downtown are used to." The panel ignored Ballard's challenge. One developer suggested that perhaps the solution for "them" was to "take a plot of land outside Manhattan and build prefabricated housing."

"You mean like Soweto?" Ballard asked. Once the meeting was done, David Dinkins made his way over and greeted her with a resounding smack on the cheek.

Ballard, however, was eager to correct anyone there so naïve as to think that this was the outburst of a bleeding-heart liberal. "I'm *not* a liberal," she said. "No. I'm a conservative Republican. But what are we going to do with the homeless? Someone has to build their housing, or else they'll reach up and drag us down into the situation they're in now."

She's a dizzying package. A perfect size 6 with a penchant for dowdy ruling-class chic (her closet holds a seemingly endless array of tweed skirts, little velvet jackets, and tatty fake corsages), Ballard has porcelain skin, topaz eyes, and nostrils that flare alarmingly. She seems made for a life of lolling about shady Transvaal verandas.

Instead, Ballard spends her days teetering through Harlem on three-inch heels, now clicking blood-red talons against masonry to test its soundness, now dressing down the super of her SRO for not keeping his floors licked clean.

With Ballard, nothing is quite what it seems. Her Riverside Drive apartment is a gleam of crystal decanters, gilt-edged mirrors, and Regency furniture, but compliment her on an exquisite French cabinet, and you'll learn it was a bequest from two of her tenants on 116th Street who recently died of AIDS.

FOR BALLARD, ALL ROADS lead in some inexorable fashion to Harlem—even discussions about her South African origins.

"To my mind, apartheid exists here in a way that is practically worse than it is in South Africa," she says, "because at least in South Africa it's overt; there's an enemy to fight. But the longer I live in this country, the more it is apparent to me that blacks are nonpersons in white America. And nowhere do you see this more than in the housing situation."

Charlotte Ballard was born in 1933 into a household where Alan Paton was a frequent guest; her father was one of the founders of the Institute of Race Relations, a group, bent on abolishing apartheid, that's been multi-racial since the twenties. At eighteen, she moved to England, where she attended the London School of Economics and met her first husband, an American lawyer, who persuaded Charlotte to accompany him back to the States.

The marriage didn't last, but Charlotte stayed put, dividing her time between financing real-estate deals as a consultant and rearing four children on her own. Then, eight years ago, Charlotte met Verne Ballard, a wealthy agriculturist sixteen years her senior, with a slew of vineyards and a cotton gin on the West Coast.

The two soon settled in Southern California. But once the children were grown, Charlotte became restless. She yearned for an all-consuming project, and New York seemed the likeliest place to find it. Verne was reluctant to leave the gentler West Coast climate. So Charlotte began scouting New York on her own. All she had in mind was some market-rate renovation. Then she found her way to Harlem and tumbled into the world of affordable housing.

"It was too great a challenge," she says, "*not* to take."

One would expect this 54-year-old matron with a passion for opera to be doing just about anything other than what she is doing. A state official recently asked Ballard why, if she was so determined to build, she couldn't stick to shopping malls. At least, said the official, shopping malls are clean.

ONLY A FEW YEARS AGO, 116th Street was anything but. "A lot of the time, you had to walk in the streets," says David Jones. "The drug dealers owned the sidewalks. And garbage was everywhere. The place on the corner of Frederick Douglass—well, to call it a bar would be an enormous compliment. It was a sewer."

Next door to the "sewer," Ballard opened her office, a street-level operation without any bars on the windows. She also bought an apartment in the Hundreds—albeit on Riverside Drive. Certain things, however, didn't change. The rings stayed on her fingers. And the otter wrap (as well as a white feathered badger and an Adolfo mink) hasn't been put into storage—making it rather difficult for Ballard to slip unnoticed into the neighborhood. Last Martin Luther King Day, Ballard was one of a few whites at an uptown ceremony. When she went to take her seat, the woman beside her eyed the cloud of feathered badger, then turned and squarely faced the wall.

Even without Ballard's sartorial quirks, community acceptance was never guaranteed. The Reverend Edward Smart, minister of St. Stephen church on Frederick Douglass Boulevard, agreed to do business with her but not without reservations. Smart is trading a portion of the church's property (Ballard will build low-income housing there) in return for a rebuilt church.

GOOD HOUSEKEEPING: *The Sterling after the Ballard treatment.*

"We didn't dwell on the fact that Charlotte is white and South African," Smart says in measured tones. "But that is not to say that Charlotte didn't have to prove herself to us. She's on our turf, not the other way around. We talked with her; we prayed over her. And we did a Dun and Bradstreet on her."

Others did dwell on the issues of nationality and race. There were threatening phone calls and shouting matches at community-board meetings. One day, Ballard tried to take some visitors on a tour of 116th Street. A woman on the corner of Lenox Avenue put a stop to that.

"No white woman's going to take our street!" she screamed, blocking their way.

"I would be *to*-tah-ly upset if there were no opposition," Ballard says today. "People should have a forum in which to vent their frustrations."

She hasn't always been so tolerant. Tact is not her foremost virtue. When Community Board 10 reviewed Ballard's federal grant to rebuild 46 units that are guaranteed to stay low-income for the next twenty years, one man became irate. "All right, those buildings are low-income for twenty years," he said. "But how do we know they'll stay low-income after that?"

"If your attitude is that you're going to be on welfare in twenty years, that your kids will be on welfare, then I don't want to know you," said Ballard. "You're walling yourself into a perpetual ghetto. Pull yourself up by your socks, dammit."

Her refusal to soothe ruffled feelings simply added to suspicions. "It's hard not to be skeptical," says Smart. "We haven't heard a friendly voice in some time." He dismisses Towers on the Park, the subsidized development recently built near the northwest corner of Central Park, with a wave of his hand.

"Those apartments are not low- and moderate-income by my people's standards," he says. (Most units will cost between $49,000 and $195,000.) "Those towers are just another way of saying to my people, 'This neighborhood is not for you.' "

The message, say community leaders, is pervasive. "I get calls all the time from these young black M.B.A.'s who say they want to invest in Harlem," says Andrew Gainer, who owns a heating-and-refrigeration business on 116th Street. "You know, the ones the companies downtown hire just to go after black business. Well, I've yet to see any results from those young fellows. You get cynical."

Residents are particularly resentful of Columbia University's efforts to invest in the area. Twenty years ago, Columbia tried to build a gym in Morningside Park, a gym that would have been off-limits to Harlem residents. Neighborhood opposition forced the university to abandon its plans, and the wounds have never entirely healed.

"Columbia approaches you like a steamroller," says David Jones. "They perch on that hill and contribute nothing to our community. Around here, they—and by association, all developers—are seen as Simon Legree."

IT WAS LONGTIME RESIDENT Alex Prempeh who convinced Ballard that nothing would be developed unless she had at least a modicum of community support. Prempeh, once an associate of Adam Clayton Powell Jr.'s, has been involved in housing issues all his life. Ballard hired him as a consultant, and the two roamed the neighborhood together, Prempeh suggesting buildings for her to buy.

"Within a week, she'd put up a $1-million letter of credit for my suggestions, so I knew Charlotte was for real," says Prempeh. He introduced her to local leaders, took her to community-board meetings. Then Ballard's assistant, Pearl Poole, suggested spending a little money sprucing up the neighborhood.

Ballard's response was to rack up a $65,000 bill for garbage removal on 116th Street. She bought and refurbished a number of storefronts and leased them to sorely needed businesses. Her interest in preserving architectural integrity began to verge on the fanatical. The building in which her office is housed has no cornice. A fiberglass replacement is being made to match the ones on either side.

"I love this street," she says by way of explanation. "Why should I go and make it look like a slum?"

Whenever Ballard passes Towers on

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TRUE GRIT: *"Local folks couldn't close that hotel," says an area businessman. "The police couldn't close it. Charlotte closed it."*

the Park, she moans, "Oh, *why* couldn't they have put lintels over the windows? I don't care how little money you've got, you still deserve a *lintel.*"

Lintel shortages, though, weren't the area's most pressing problem. Drug traffic was. A five-story structure on the corner of 116th and Frederick Douglass was the locus of much of this activity. Once a hotel, it had become a shooting gallery known as the Kennedy Arms because it was there that David Kennedy claimed he was robbed at knifepoint in 1979.

The community board had yet to turn down any of Ballard's projects, but approval was always grudging. A grand gesture, Ballard thought, was needed. Buying the Kennedy Arms and clearing out the drug dealers seemed appropriately dramatic. After a year of negotiations, Ballard bought the former hotel for $475,000. But mere acquisition meant little. For years, police had tried unsuccessfully to remove the dealers and addicts who were squatting there.

Then last year, in the first week of August, Ballard got a vacate order from the city. She called the 28th Precinct, and a group of officers went through the building with her. The squatters, though, says Ballard, were reluctant to leave.

According to Ballard, the police then announced that they weren't in the mood for another Eleanor Bumpurs incident and escorted her back outside. (The officers dispute this, saying the situation was under control when they left.)

"The street wisdom around here," says David Jones, "is you don't mess with the dealers. You leave those guys alone."

According to various neighbors looking on, Ballard then said to the two rookie officers who'd been left to guard the place, "Well, if you won't go back in, I will." Armed with a flashlight (light bulbs in the halls were long gone), Ballard disappeared through the black, yawning hole of a door.

The street was silent for one minute . . . two . . . three . . . then Ballard reemerged hauling a television set, closely followed by its bewildered owner. Once he'd passed through the door, the remaining officers kept him from going back inside. One by one, the other squatters came out to see what all the commotion was about. By 10 P.M., the building had been cleared out, and that night Ballard laid cinder blocks across the door.

"The miracle of that day," says Ballard, "was that it was a *to*-tahl nonevent."

"Neighborhood folks couldn't close that hotel," says Andrew Gainer. "Federal agents put rings around this block—they couldn't close that hotel. The police would raid it—they couldn't close that hotel. Charlotte closed it. With that long, slow drawl of hers, she got the job done."

"Essentially," says David Jones, "this little woman chased the drug dealers out with a broom."

THERE'S AN INEVITABLE QUALity of self-parody to Charlotte Ballard. Women are rare in development, and this gives a keen edge to even her smallest victories.

At one meeting to discuss the fate of a troublesome building, Ballard makes an outlandish proposal to a roomful of men. Lawyers, bankers, housing officials sputter in a chorus of protest: "No, Charlotte." "You're wrong, Charlotte." "It can't be done, Charlotte."

Ballard flings one reed-thin leg over the other and gives a weary sigh. "No, no, no, gentlemen, you're wrong," she says. "You're *to*-tah-ly wrong."

Calculators are pulled out, and a buzz of whispers rises to a crescendo: "You know, I think she may be right." "My God, Charlotte's found the solution."

The corners of her coral-painted lips curve slowly upward. "Yes," she says. "I know."

Once Ballard has made her exit from this hokey scene, she clutches a bony fist to her chest. "I *love* it when I'm right and everyone else is wrong," she says. "But each time I contradict them, I take my heart in my hands. Because if I'm wrong, then I'm just another stupid woman."

Most people are knocked off their perch when they meet Charlotte Ballard. When she first presented herself to city agencies, several officials called her "a crazy" behind her back.

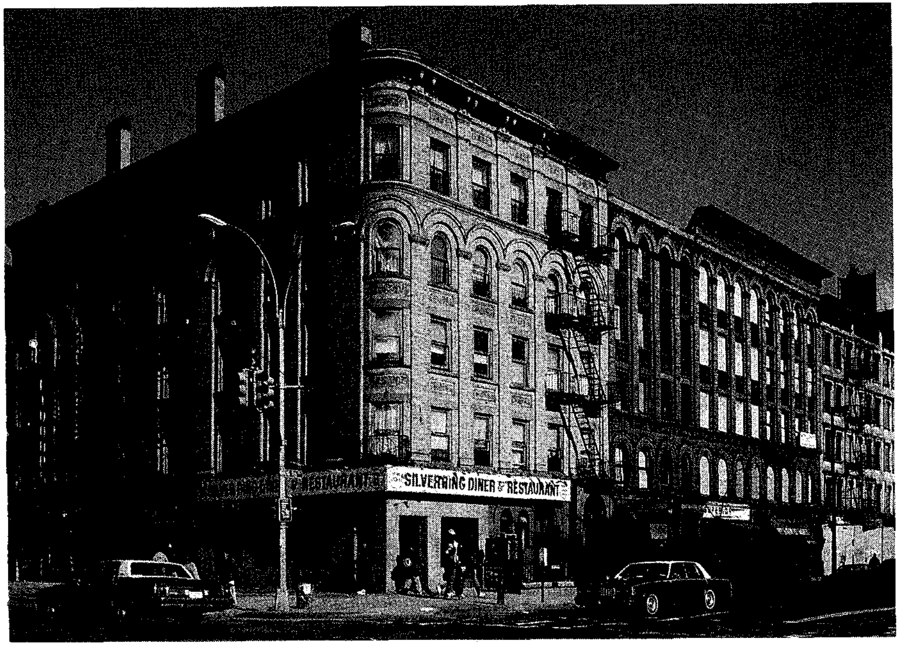
"We were extremely concerned—and skeptical—about her lack of experience," says Harold Schultz of the city's Department of Housing Preservation and Development (HPD).

But in the three years she's been developing, most of her detractors have done an about-face. After Ballard did a rehab in five months—one of the fastest SRO rehabs ever, and the first one done in Harlem—Schultz announced, "Charlotte Ballard has surprised us every step of the way with her ability to execute."

Roy Miller, former director of the Harlem office of HPD, has called Ballard a "major catalyst" in bringing investment o the area. State senator David Paterson ays she has "allayed the fears this corner f Harlem has concerning developers. I pplaud Charlotte Ballard's efforts."

Once Ballard had cleared the dealers ut of the Kennedy Arms (and relocated he addicts, some in her completed buildngs), community leaders came around s well—especially since, despite initial ntagonism, she kept her office on 116th treet.

"I found Charlotte's office a confience-builder," says Thomas Russell ones, lawyer for St. Stephen. "A lot of eople, black and white, won't spend an our in Harlem. You know, the kind too recious to go to the toilet."



"TOTALLY SECURE": *Ballard's 116th Street buildings (she works in the one missing a cornice).*

"This is a *to*-tah-ly secure situation," ays Ballard. "I sit here in the utmost of omfort while people drown in utter havc on East 72nd Street." (This was the veek of the first water-main break.)

"Charlotte's not the first outsider vho's come in and said, 'I'm communityninded,'" says David Jones. "She's just he first one who really is."

Weirdly, even her clothing has come in or its share of praise. "I like the fact that harlotte dresses the way she does," says dward Smart. "I wouldn't want to work vith someone who wasn't proud to be ere. I wouldn't want to work with a deeloper who wasn't Somebody."

Local activists are particularly pleased hat Ballard has made a practice of hiring lmost anyone from the neighborhood ho asks for a job.

"Even blacks in Harlem don't hireloal labor," says Gainer. "I've had my usiness up here for 35 years, and most f my work was in Chelsea and Germanown. I couldn't get jobs in Harlem. It vasn't until the *Daily News* wrote me up [for the ex-convict program Gainer runs] that Harlem folks started calling me. I needed a white man's endorsement."

Ballard has hired Gainer's ex-convicts. She's hired minority subcontractors with little experience. She's even given a job to the one tenant who didn't work out: an ex-convict who walked off with one of the Revella's refrigerators.

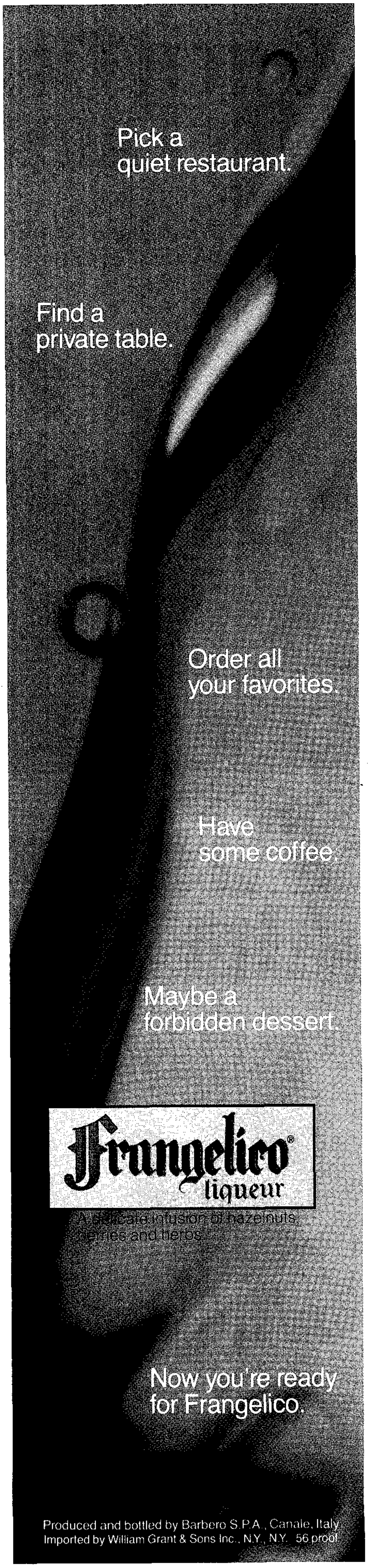
"We had to send him back to Rikers Island," she says. "But he's out on parole now. He called me up, and I'm giving him a second chance. There's no reason one shouldn't have compassion along with strict standards."

Compassion and enormous faith: The man just began working for Ballard, as a security guard.

"Of course," she adds in a nanny tone, "if he does anything illegal, it's 'Back to jail for you, my dear fellow.'"

Living in one of Ballard's buildings requires a certain nostalgia for boot-camp days. The Revella is managed by a notfor-profit housing organization whose agents get miffed by a stair tread come loose or scuffs on a kitchen floor. A security guard makes rounds each night. (Cinder blocks alone have been enough to guard the Kennedy Arms, though once construction begins, round-the-clock security will be the rule, as it is for all Ballard's buildings in progress.)

Elliot Warley, 43, was living in Greenpoint Shelter in Brooklyn before he came to the Revella last January. "It's a whole lot better here," says Warley, who works as a part-time cook. "Greenpoint was like one big camp, everyone fighting all the time. I feel safe now." Herman Claude, a 29-year-old receptionist, used to live at the Y on West 23rd Street. "The



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rent here is very convenient to myself," says Claude. "And there's no riffraff. It's so clean, it's almost unbelievable—not just on-the-surface clean, either. I felt like a transient at the Y. This is almost like being at home."

AS IT IS IN ALL REAL-ESTATE ventures, money will be the determining factor in Charlotte Ballard's. While she has yet to show a profit, Ballard should begin seeing a 15 to 20 percent return on her investment next year if funds committed by various city, state, and federal housing programs come through as promised (the city alone has committed nearly $11 million).

Ballard is the first Harlem developer to get a loan for non-subsidized housing from the Community Preservation Corporation (CPC), a consortium of banks that make urban loans. And she's one of the first developers in Harlem to take advantage of tax credits (an extremely lucrative program in which a developer of low-income housing gets certificates that can be sold to corporations in need of tax breaks).

While Ballard hopes eventually to cut down on government assistance, her first profits will be the fruits of a hodgepodge of housing programs. And making a profit through subsidies is a tricky business. Especially if you're building in Harlem. The Center for Law and Social Justice at Medgar Evers College is currently investigating all major New York banks for discrimination against minority neighborhoods—Harlem being one of the focal areas.

Developers have other sound reasons for shying away from Harlem. Even official support isn't a constant. An HPD representative recently told Ballard that since the city owns 60 percent of Harlem, there might not be any point in HPD's assisting private developers there.

"If you do this to me," said Ballard, "you shall prove it is impossible for a private developer to make money building low-income housing in Harlem."

Whatever Ballard accomplishes, she must, by definition, remain controversial. Local jealousies probably will never disappear. Harlem residents would understandably prefer that one of their own—rather than some Great White Hope—sweep in to clean up the neighborhood. On the day she closed a deal with the city for her next SRO, HPD received an anonymous call accusing Ballard of allowing the Revella to "fall apart." The signing was held up, and the following day an HPD inspector was sent to investigate. He found no evidence to support the allegations.

THREE YEARS AFTER SHE'D first set foot in Harlem, Charlotte Ballard paid a visit to a string of five buildings with a Regency look on 111th Street. She unlocked the metal door of the easternmost one, where the smell of urine was particularly strong, and picked her way through caverns heaped with mattresses, broken glass, and crumbling plaster. It takes a rich fantasy life to envision these piles of rubble as floors, ceilings, and walls.

"This," said Ballard, "is fairly typical of my situations."

Two blocks away is the Sterling, a building that a year ago was in similar condition. Today, marble columns glisten out front. Apartments come equipped with individual heating units, oak cabinets, and TV-monitored intercoms. The lobby is a period piece—miniature-tile floors, Deco fixtures, and a wedding cake of a ceiling.

LADY OF THE HOUSE: *In front of the Sterling.*

"That cherub was missing its arm," said Ballard. "But we had it recast, and it looks extremely excellent now."

The week the Sterling opened, a small group of activists picketed with signs declaring themselves THE COMMITTEE AGAINST GENTRIFICATION.

The memory still angers Ballard. "It depends upon what you mean by 'gentrification,'" she says. "Are you talking about displacement? That is the miracle of southwest Harlem, that you can make it beautiful again and not displace anyone. If you're talking about restoring an area to its former glory, hell's bells, what's wrong with that? As long as you're not charging extraordinary rents. All I wish to see happen is that people be as proud about living in Harlem as others are about Chelsea or the Village." ▬

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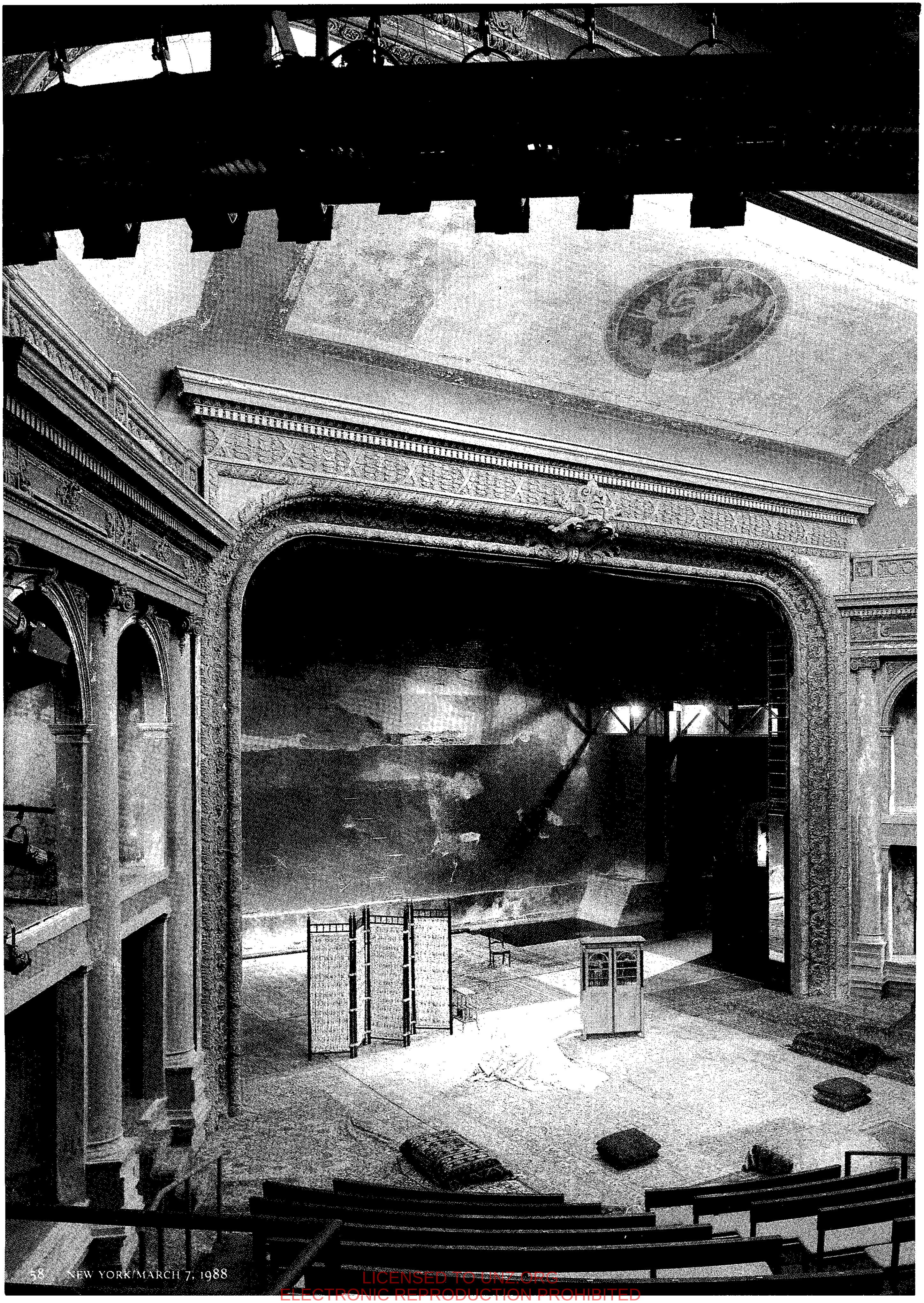
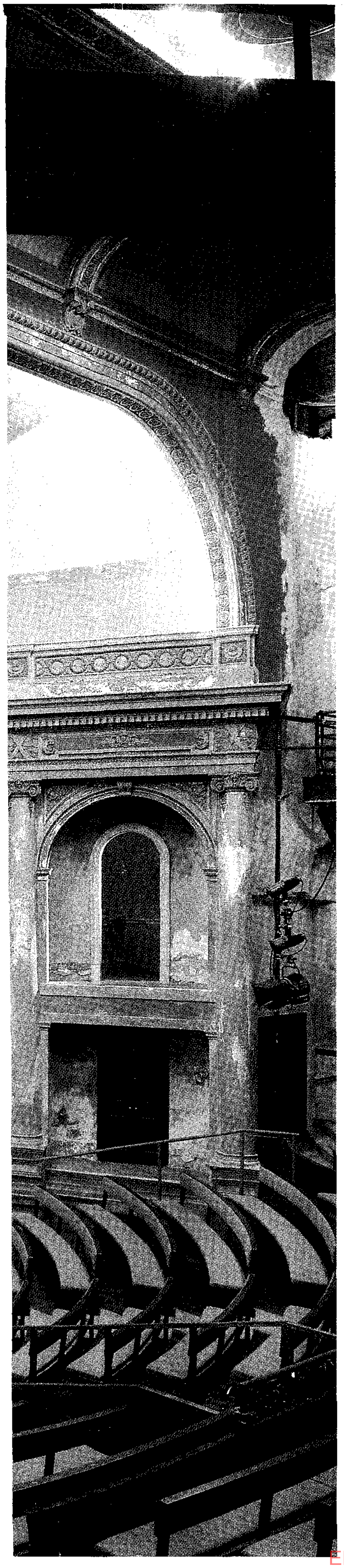




LET IT BE

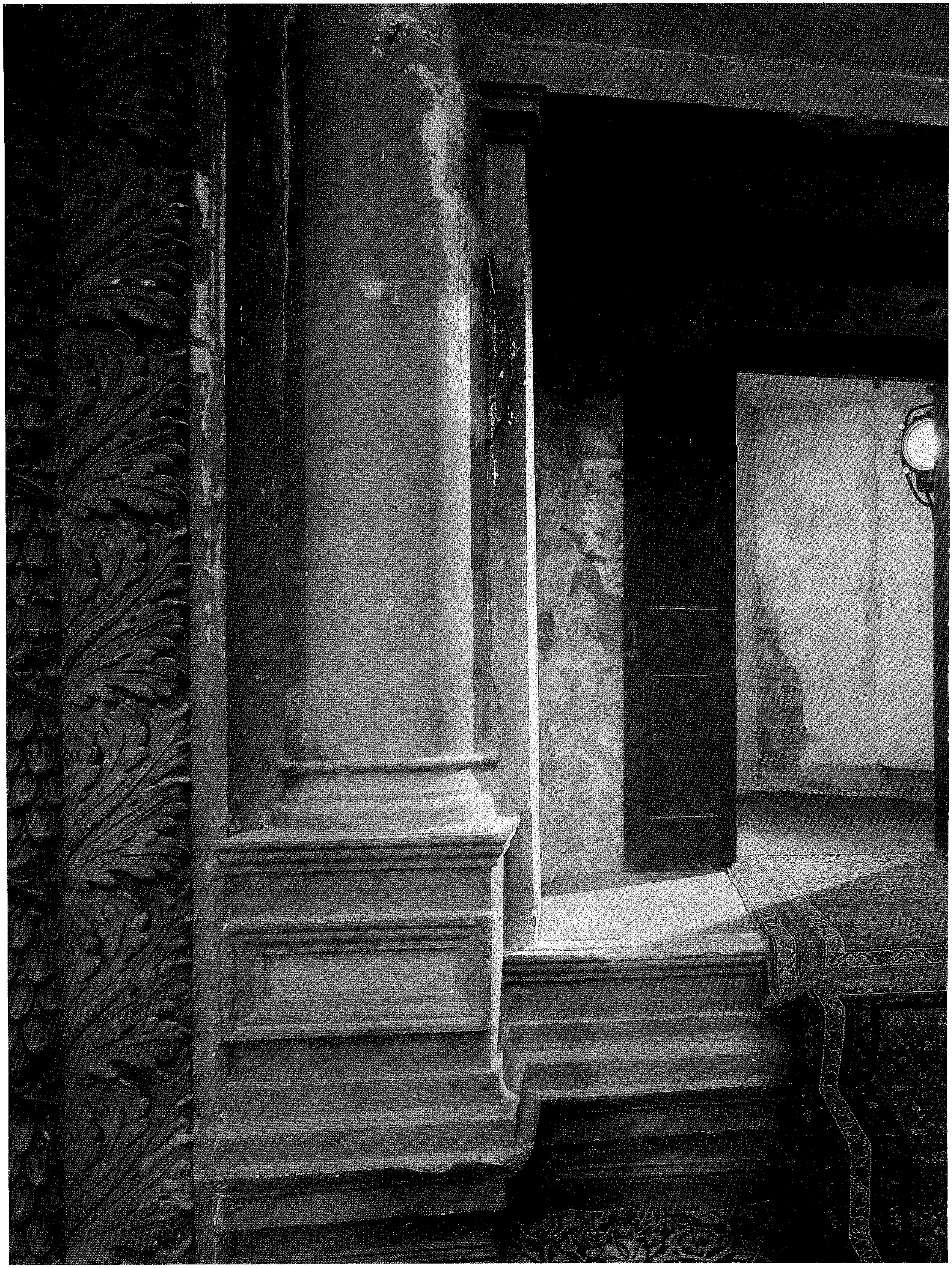
BY MARILYN BETHANY

What's an impresario to do? In 1985, BAM's Harvey Lichtenstein needed a theater with a very deep stage and amphitheater-style seating in which to present Peter Brook's *Mahabharata*, and here was a theater that BAM's landlord, the city, already owned, ripe for renovation.

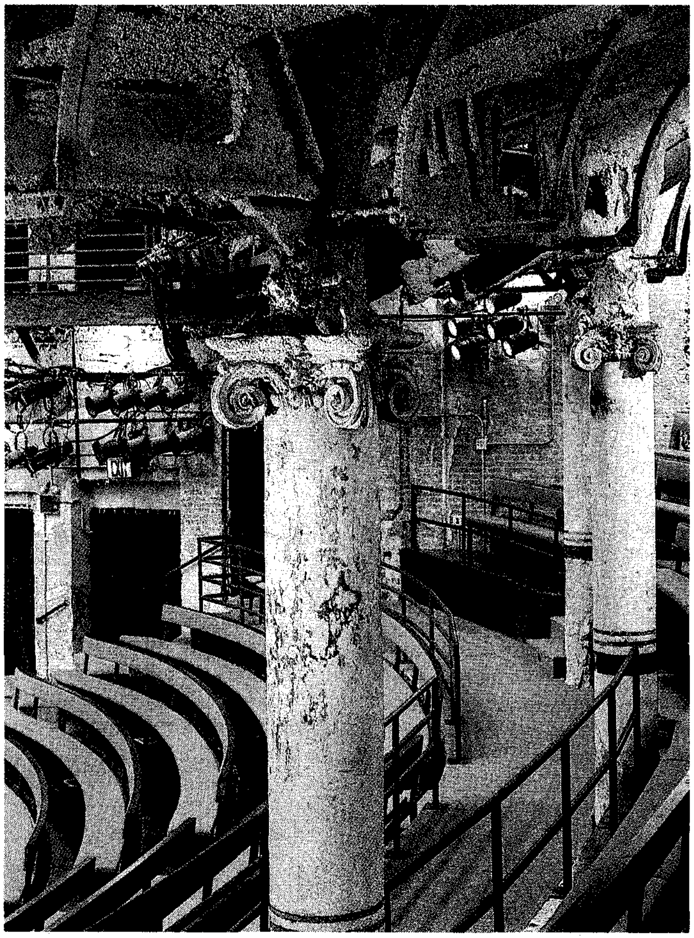
THE ARCHITECTURE FIRM HARDY HOLZMAN PFEIFFER ASSOCIATES CONVERTED THE CONVENTIONAL PROSCENIUM-STYLE THEATER INTO ITS CURRENT AMPHITHEATER FORM. THE RESULTING 900-SEAT PERFORMANCE SPACE IS SURPRISINGLY INTIMATE.

Built in 1904 as a vaudeville house, Brooklyn's long-abandoned Majestic Theater was no landmark, no candidate for painstaking restoration, but its dilapidated state and tawdry glamour seemed to Brook and Lichtenstein at once haunting and intimate. So they ordered the building shored up, the stage and seating reshaped, the mechanical systems updated (all to the tune of $5 million). But, on the why-fix-what's-so-beautifully-broken? theory, the crumbling shell was left largely untouched. Think of the savings (in time, Sheetrock, etc.) to the city, which was picking up the bulk of the tab.

PHOTOGRAPHED BY PETER AARON



But then the bashing began. The press called the theater "coy," "contrived," "fashionable," "artificial," a "ridiculous waste of taxpayer money." In fact, BAM's Majestic Theater appears to be a rare example of leaving well enough alone. It's a legitimate ruin—high design drama, nature's way. And it hasn't turned out to be a one-play house, as many who saw *The Mahabharata* there last fall predicted. The current production of *The Cherry Orchard* in Brook and Lichtenstein's "folly" has proved to be an exquisite fit.

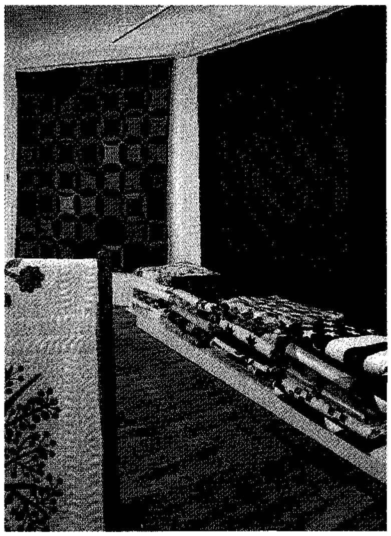


HOLE-IN-THE-WALL CHIC OR AN INSPIRED CASE OF LEAVING WELL ENOUGH ALONE? BECAUSE THE STAGE HAS BEEN RAISED AND EXTENDED INTO THE ORCHESTRA SECTION, ACTORS CAN NOW ENTER AND EXIT THROUGH THE FORMER BOXES (LEFT). THE GUIDING SPIRIT BEHIND THE RESTORATION OF BAM'S MAJESTIC THEATER WAS DIRECTOR PETER BROOK.

BEST BETS

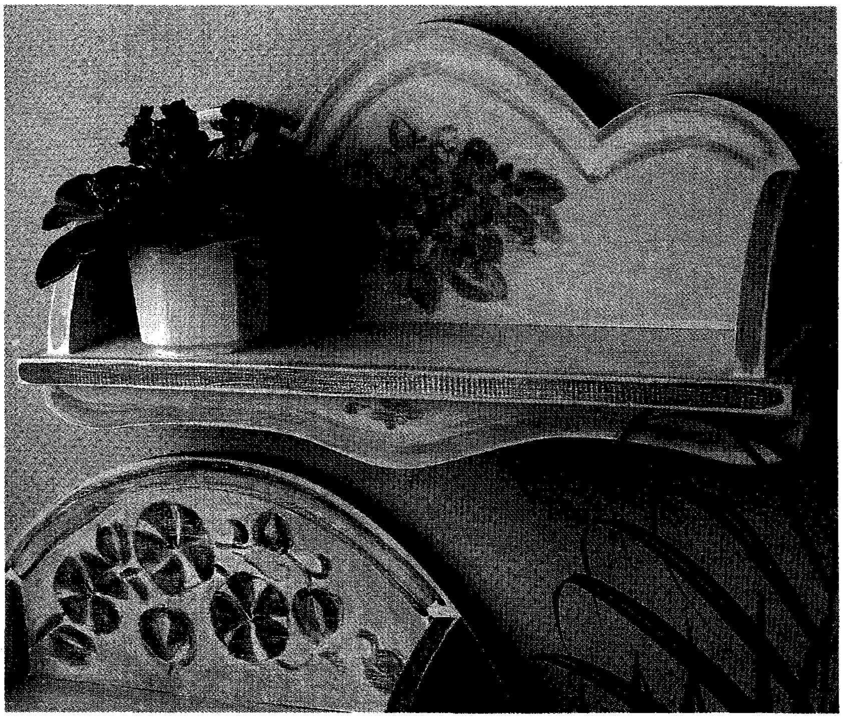
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



Best in Sew

Elaine Sloan Hart began collecting quilts twenty years ago, when they were sought for their warmth or admired for their craftsmanship but rarely treasured as works of art. Hart was fascinated by the exuberance of quilt design and by the fact that for generations of women, sewing quilts was a creative outlet—often their only one. By now, Hart has amassed a few hundred quilts, and she's opened a barn-size shop filled with a vivid array: They hang from the walls, cover chairs and a bed, are draped over blanket racks, and are neatly stacked on the floor. She has crib sizes and a few rare matched pairs, along with such styles as Baltimore album, patriotic, friendship, Amish, and Mennonite, and every other important kind of quilt ever stitched ($395 to $25,000).
QUILTS OF AMERICA/*431 East 73rd Street/535-1600*



Shelf-Possessed

The flowers that bloom in the spring have everything to do with Pat Laltrella's hand-painted shelves. A New York City artist who acquired a house in Orange County, Laltrella began her country existence painting watercolors of flowers in her garden, but when functional needs (like making shelves for the walls) threatened to leave her no time for artistic endeavors, Laltrella combined the two, taking plain pine shelves and embellishing them with violets and morning glories as fresh as spring ($135 for a 22-inch-long shelf).
WOLFMAN-GOLD & GOOD COMPANY/*484 Broome Street/431-1888*

Pulling Out All the Shops

For some, ferreting out just the right Regency dining chairs or Queen Anne secretaire is the fun part of decorating a home. For most, the mere idea is daunting. Happily, Nan Mabon is here to help. Mabon is an antiques expert: She has a degree in art history, has done graduate work at London's Courtauld Institute, and was on the staff at the Met; she's currently enrolled in Appraisal Studies at NYU. And Mabon also knows New York's antiques galleries, "to the trade only" shops, and private dealers. She'll scour the city to come up with the exact piece of furniture or *objet* you're looking for; then she'll escort you on a shopping tour so you can see what she has found. For purchases under $1,000, the charge is 15 percent above the net (wholesale) purchase price, plus a $50-per-hour shopping fee (there's a three-hour minimum); for purchases over $1,000, it's a flat 15 percent; for purchases over $10,000, it's 10 percent.
ANTIQUES RESOURCE, INC./*769-9462*

Photographs: left, Andrew Garn; top, Paul Lachenauer. Bottom, photograph by Kenneth Chen at David Allan Decorative Antique Furniture.

Heat and Crust

Eleven months ago, when Susan Simon hired her pie man (baker Lori Leckman, formerly of Mangia), her take-out menu took on a new dimension. Now many of Simon's spicy dishes are fillings for Leckman's light, crusty pastries—good eating for the windy days of March. A ginger-and-curry-flavored beef pie is topped with mashed sweet potato ($5.50); a fiery Italian sausage is coated with grainy mustard and wrapped in crust ($2.50); and a super-delicious spinach pie has melting *asiago* cheese ($2). And there are always Simon's classics: roast meat and potato salad with arugula ($10 a pound); *pepperonata* ($8 a pound); and tasty stuffed Cornish hens ($6 apiece). Here's one place you'll never leave hungry or empty-handed. **—Barbara Costikyan**

SUSAN SIMON, INC. */32 East 2nd Street*
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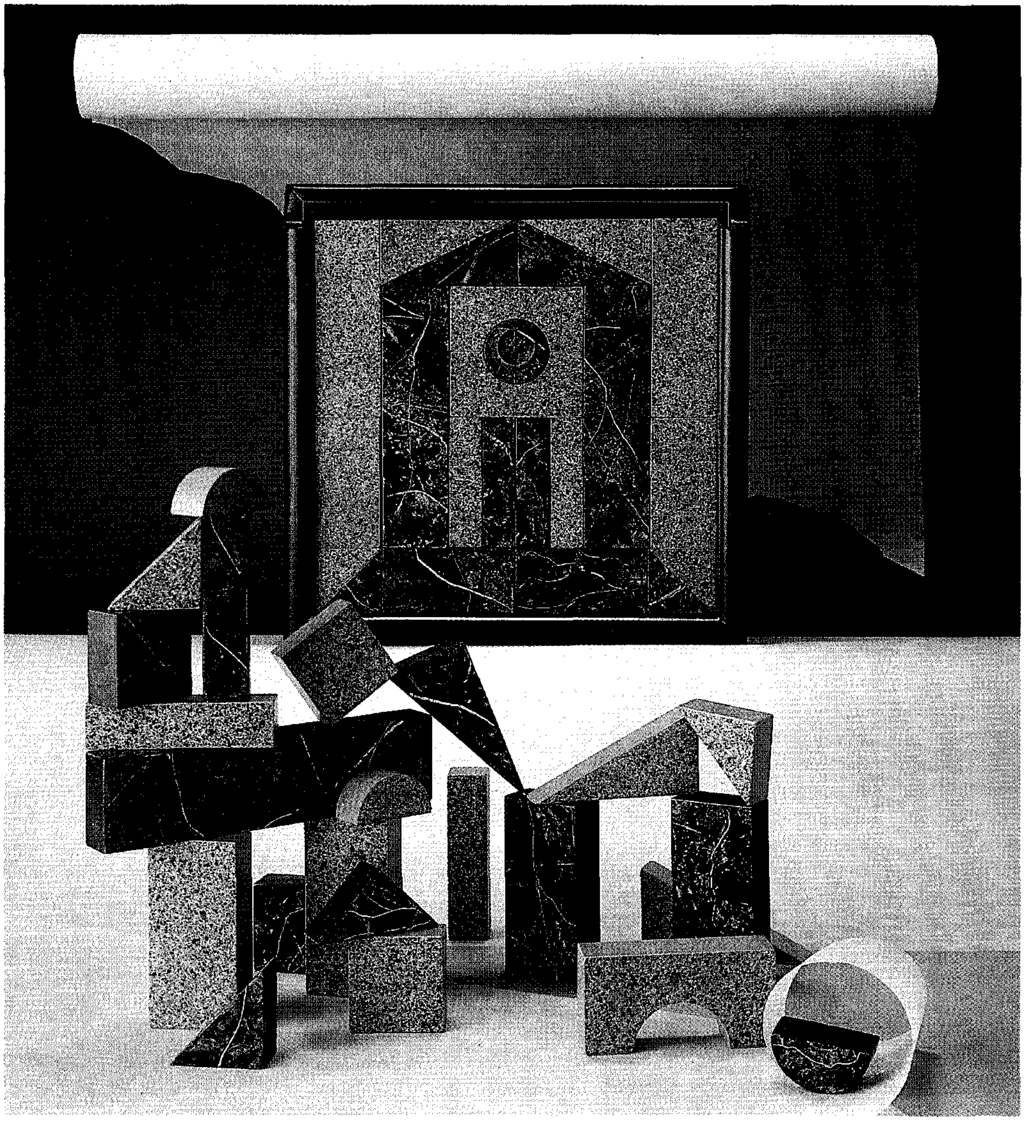


Block Treatment

Cross an architecture designer with a decorative painter and what do you get? City Blocks. Architect David Murray and painter Wanda Nicholson met while designing masks and scenery for a summer theater on Cape Cod. A mutual interest in board games (and the relationship of games to art) resulted in these wooden blocks. Intellectuals will find that, like Frank Lloyd Wright's famous Froebel Blocks, City Blocks stimulate three-dimensional thinking. Aesthetes will discover that, arranged within their lacquered-wood-frame boxes (which can be wall-mounted), the blocks produce stunning compositions suggestive of ancient forms or postmodern fantasies. The rest of us will simply delight, once again, in the pleasure of playing with blocks ($175; available in a range of *faux*-stone finishes or custom colors).

CLODAGH, ROSS & WILLIAMS/*122 St. Marks Place/505-1774*

Photographs: top, Andrew Garn; bottom, Paul Kranzler.

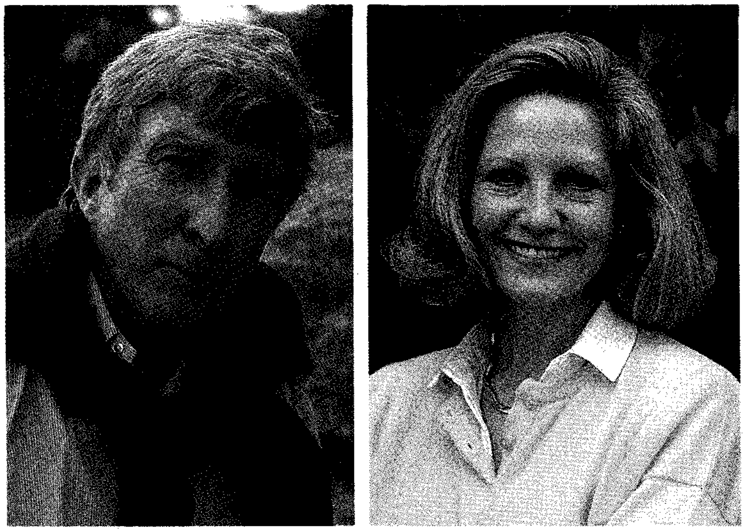
Books/Rhoda Koenig, Richard David Story

THE STORY OF S

"...John Updike's new novel is a delicious, dippy satire. Much o
Anna Murdoch's *Family Business* is a smart *roman à clef...*"

S., *by John Updike. Alfred A. Knopf; 288 pages; $17.95.*

S. IS FOR SARAH WORTH, A TIGHTLY packed Boston matron with a fine house on the North Shore and twin Mercedeses in the driveway who buzzes off to Arizona with half her doctor husband's liquid assets, seeking another s.—satori. At 42, Sarah has fallen unutterably in love with the guru Arhat, whose face beams down from a poster in her yoga class, and has decided to become a sannyasin, or holy pilgrim, in the master's service, devoting her mind and body to the building of a Buddhist New Jerusalem. Especially her body. Since this is a John Updike novel, it should be no surprise that s. also means "sex," in combinations that are (here one must shift to the *r* words) risible, ribald, and reverent. The subject of *S.* is, obviously, pretty stale (doesn't "nude encounter group" now sound as remote as "stereopticon"?), but Updike's magic fingers massage a lot of life into this journey down the well-worn path to enlightenment. *S.* is a delicious, dippy satire, full of giggles; reading it is like sinking into a huge butterscotch sundae, heavy on the whipped.



AUTHOR, AUTHOR: *Updike and Murdoch.*

The story of *S.* is told entirely in Sarah's letters and tapes home, some of the latter getting pretty steamy when an admirer enters and doesn't realize her machine is on ("I really probably shouldn't send it to you, but I have this feeling about it that it's bigger than I am somehow, that my personal modesty is totally unimportant.... He was the jewel and I was the lotus"). We sense early on that Sarah may not be totally immersed in the world of the ashram Arhat by the frequency with which she spritzes epistles at the meat-eaters she has left behind. One of *S.*'s simple but funny recurring jokes is the way Sarah, ostensibly no longer a material girl, has hysterics over her mother's carelessness with Daddy's CDs and the Peabody silver ("I hope you are... keeping [it] in felt bags between polishings.... Grandmother's lacework tray for calling cards for instance I noticed looked definitely pitted, and I know that didn't happen in Dedham").

Back East, Sarah's husband is livid (especially when he gets his bank statements), her mother is fretful, and her daughter, Pearl, off in the Old World with a respectable marriage prospect, thinks she has gone too far round the bend to find her way back. But Sarah, swiftly shinnying up the commune's status pole, is having the time of her life. After hoeing artichokes and pouring concrete for the Hall of Millionfold Joys, she finds her métier as the great Arhat's secretary, writing holier-than-anybody missives to irate creditors ("Had interest been your aim, perhaps you should have entrusted these funds to a federally insured bank, with its glass windows and fashionably attired tellers and total lack of spiritual benefits").

From amanuensis to apotheosis is but the blink of an all-seeing eye. Besotted with Arhat when he is just a diamond-ringed hand waving from a limousine window ("You wouldn't believe the *love* he generates, even at thirty miles an hour"), she is even more enamored close up ("He is a jivan-mukta, which means he's really in nirvana and is staying on earth only to be polite"). Soon he is initiating his new goddess into eight-stage maithuna, a ceremony somewhat lengthy for impatient Sarah—by the sixth stage she is asking, "Must you go through this every time?"—but one that climactically evokes a more ecstatic version of the universal om. Alas, the letter *s* also stands for what the guru is full of, but when the ashram goes up in smoke, Sarah spreads her tiny wings and flies from the ashes. In a sunny, abundant ending, Updike—no doom-crying Hawthorne he—showers blessings on scarlet-letter Sarah, her mother, Pearl, and even the soon-to-be-ex husband (though Sarah is a bit sniffy about his choice of mate: "Have you ever listened to her eat?").

The biggest silliness about *S.*, of course, is the idea that smart, sardonic Sarah, as observant as John Updike ("The tree's seeds spin down on me, the wings of the twin samaras not outspread as in the maples of New England but folded down, as if still asleep"), could be seduced by this guru gabble. Maybe he should have set it back in the soul-searching seventies and let the *Zeitgeist* take the rap. There is also a rather muzzy lesbian affair with mother-daughter overtones in which the other woman never becomes more than a blonde cloud. But why carp about a novel whose heroine ticks off a crabby communard ("He seems to think the singular of tantra is tantrum")? *S.* is full of sass and spirit, a springy book to curl up with while we wait for the first crocus and this year's cuckoo. —R.K.

Family Business, *by Anna Murdoch. William Morrow; 592 pages; $19.95.*

WHETHER YOU BLAME IT ON MICHENER and Krantz or David Wolper–like TV executives, it's hard to pick up a Literary Guild Main Selection billed as a "family saga" without conjuring up a perfect mini-series cast. In the case of *Family Business,* Anna Murdoch's big, multigenerational novel about a female pub-

Photographs: left, Dominique Nabakov/Gamma-Liaison; right, Joyce Ravid.

hing tycoon, you can practically hear rrah Fawcett and Richard Chamber-n licking their mini-chops.

Murdoch, a former Australian journal- and the wife of Rupert Murdoch, has ken Jane Austen's advice and written out what she knows best: the newspa-r business.

Family Business begins in 1922, the ar heroine Yarrow McLean is born in e tiny Colorado mining town of Gale-, where her father runs the local newsper. For the next 500 or so pages and 60-d years, Murdoch's novel moves back id forth between the clear Rocky ountain air and the more rarefied airs Fifth Avenue and Eaton Square. Yarw herself, who as a girl says that all she ints is to "be a lady, and have lots of bies and wear gloves," soon outgrows r non-ambitions and becomes a pres. woman of independent means. She arries, has three children, and divorces id takes over the family business, exnding it into a global network of newspers, magazines, television and radio ations. She also sees the presidential asrations of her childhood (and not-so-ildhood) sweetheart dashed by front-ge slander and her son dodge the draft id end up love-beaded in a Canadian ommune. And in a plot twist right out of *ark Victory,* Yarrow begins to go blind. y the bittersweet end of *Family Business,* arrow McLean knows the value of Havg It All.

The centerpiece of Yarrow's empire is ie New York *Telegraph*—a conservative, nsationalist tabloid beset by competion, family jealousies, and union disutes. While Murdoch's rendering of the irly days of newspapering has a lovely ort of rotogravure quality about it, *Famy Business* really begins to kick up its igh heels midway, in New York, when arrow puts on the boss-lady red Chanel id, with let's-get-moving-guys bravura, kes Destiny into her own hands. She its the budget, streamlines the staff, odernizes the presses.

To Murdoch's credit, *Family Business* oesn't descend into the litany of designr labels, stretch limousines, and oached-salmon dinner parties that ofn earmarks hefty, richer-than-thou ovels. That sort of stuff plays third, even urth fiddle to Murdoch's narrative out how newspaper publishing worked 1922 and how it works today. Her rength is as a storyteller. She knows ow to set up a scene, bring in the cast, nd cut to the chase.

But much of the entertainment of *amily Business* comes from its smartly bserved, *roman à clef* references to such owers that be as Katharine Graham, olly Schiff, the Binghams of Louisville, nd even Rupert Murdoch. Anna Muroch has kept her *Family Business* all in ie family. **—R. D. S.**

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Wine/Alexis Bespaloff

HEYDAY FOR CHARDONNAY

"...The 1985 and 1986 vintages of California Chardonnay are excellent, among the best that the state has ever produced..."

GREAT WHITE: *The new Chardonnays are well balanced, with good aromas, fruit, and acidity.*

OF ALL THE FINE WINES PRODUCED IN California, those made from the Chardonnay grape are generally considered the most adaptable to a wine-maker's stylistic intent. "Chardonnay seems to be the varietal wine that wine-makers like to play with," says Tom Ferrell of Sterling Vineyards. "They put their own stamp on it." Zelma Long of Simi agrees. "There's more to the wine than just fruit," she says. "Chardonnay is a more complicated wine to make than any other white, and there are many more options available to the wine-maker."

Wines made from such grape varieties as Sauvignon Blanc and Gewürztraminer display a much stronger varietal profile than does Chardonnay, whose basic flavor is hard to describe. But because Chardonnay has the potential to be a great wine yet is not itself distinctive, wine-makers have that much more leeway to express their style on a very solid foundation. Unlike Sauvignon Blanc, whose taste may be modified by the addition of Sémillon (or Cabernet Sauvignon, to which Merlot and Cabernet Franc are often added), fine California Chardonnays are made entirely from that grape; stylistic variations are created by vinification and aging, not by blending.

As it happens, this is a very good time to buy California Chardonnay. Both the 1985 and 1986 vintages are considered excellent—among the best California has ever produced from this variety—the result of long, even growing seasons without the excessive midsummer heat or harvest rains that characterized other recent years. The wines are well balanced, with good aromas, fruit, and acidity.

Whatever their inherent quality, however, good Chardonnays need bottle age to achieve their potential. The appealing fruit gives way to complex flavors, and the various elements, including oak, become more integrated. "The wine develops a more interesting and accessible bouquet," explains Zelma Long. "Chardonnay has less flavor up front than does Riesling or Gewürztraminer, but it has more potential for aging." Many 1985s and most 1986s will benefit from at least six months of additional bottle age.

It's likely that more than 500 California Chardonnays are released every year, and although it's difficult to generalize about so many examples of one wine, there has certainly been an overall shift in style from the rich, powerful wines of the seventies to wines that are more balanced and restrained. "Our definition of maturity has changed," explains one oenologist. Ripeness was once defined by the sugar content of the grapes. Today wine-makers look for a balance of sugar, acidity, and other elements of flavor, and the result is a wider selection of subtle elegant wines that contain less alcoho than they once did.

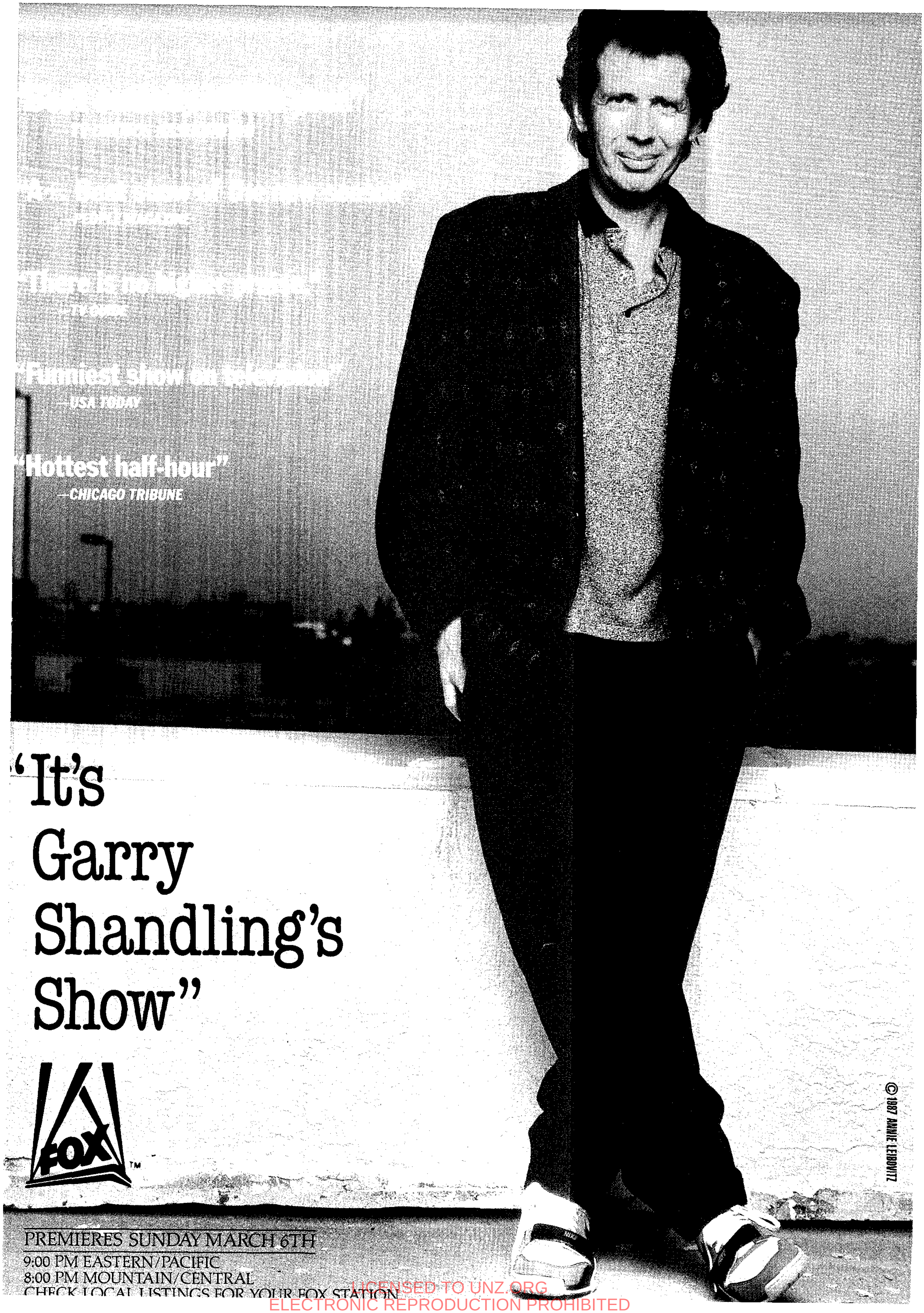
Another major change has been a greater attention to viticulture. Once focused entirely on technology in the winery, Californians now recognize the importance of the vineyards in the eventua quality of their wines, and the extent to which grape-growing can be controlled "We know our vineyards a lot better than we did ten years ago," says Ed Sbragia of Beringer. "We can make decisions tha affect the flavor, balance, and concentration of our wines even before the grapes arrive at the winery," says Zelma Long.

Producers also recognize that older vines—often defined as at least eight years old—produce more consistent wines, with more complexity of flavor than young vines do. "One of the things that make a wine great is concentration of flavor," says Long, "and that may be related to the age of the vines." At Iron Horse, Forrest Tancer has changed the way he makes Chardonnay because of the kind of fruit he gets from his seventeen-year-old vines. "The grapes now have more flavor and a richer texture," he says, "so we treat them differently in the winery."

There are two aspects of Chardonnay production that have received attention in recent years—barrel fermentation and aging on the lees (the deposit of dead yeast cells that remains after fermentation). Both have an important effect on the way the wine tastes. Most California white wines are fermented at low temperatures in stainless-steel vats to retain the grape's fruit and delicacy; wines such as Chardonnay are then transferred to small oak barrels for aging. Many wine-makers now use the technique of barrel fermentation (which is traditional in Burgundy), whereby the juice is put directly into barrels and fermented there. The process results in Chardonnay with less fruit but a richer flavor. Also, the taste of oak, which adds complexity to the wine, is more subtle than if the wine is put into barrels after fermentation in stainless steel.

The traditional approach has been to separate a new wine from its lees as soon

Illustration by Patty Dryden.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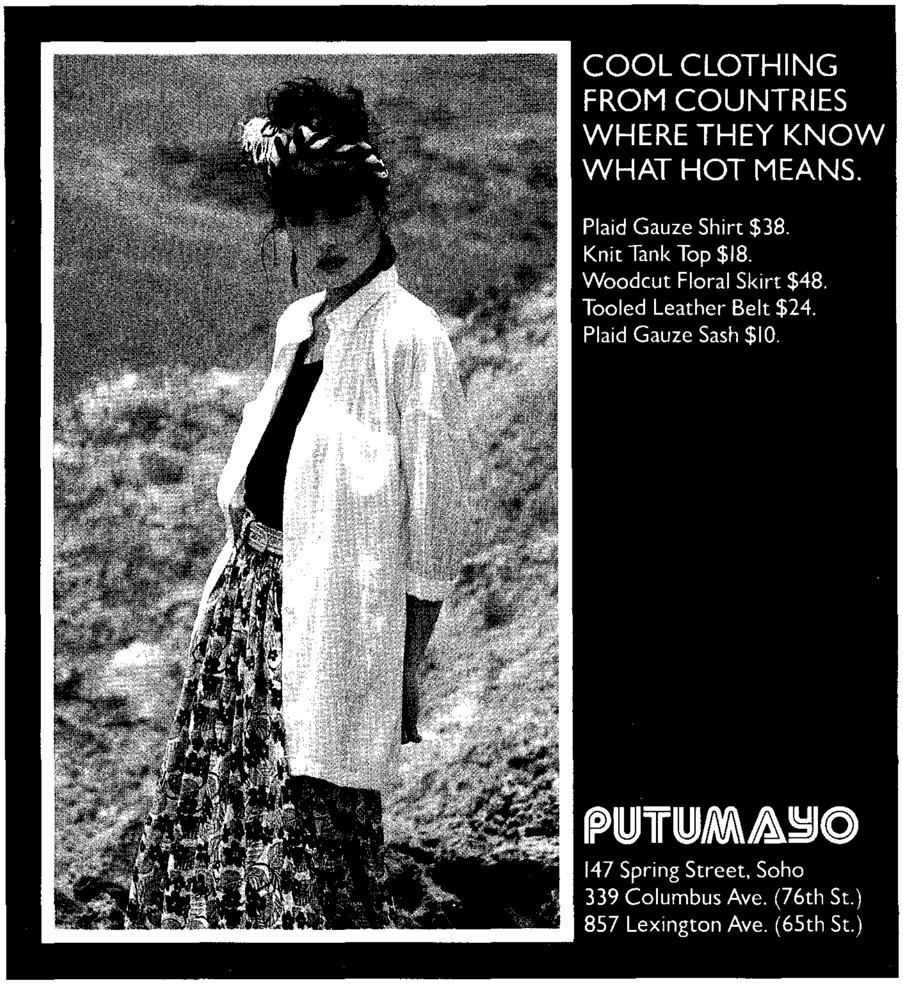
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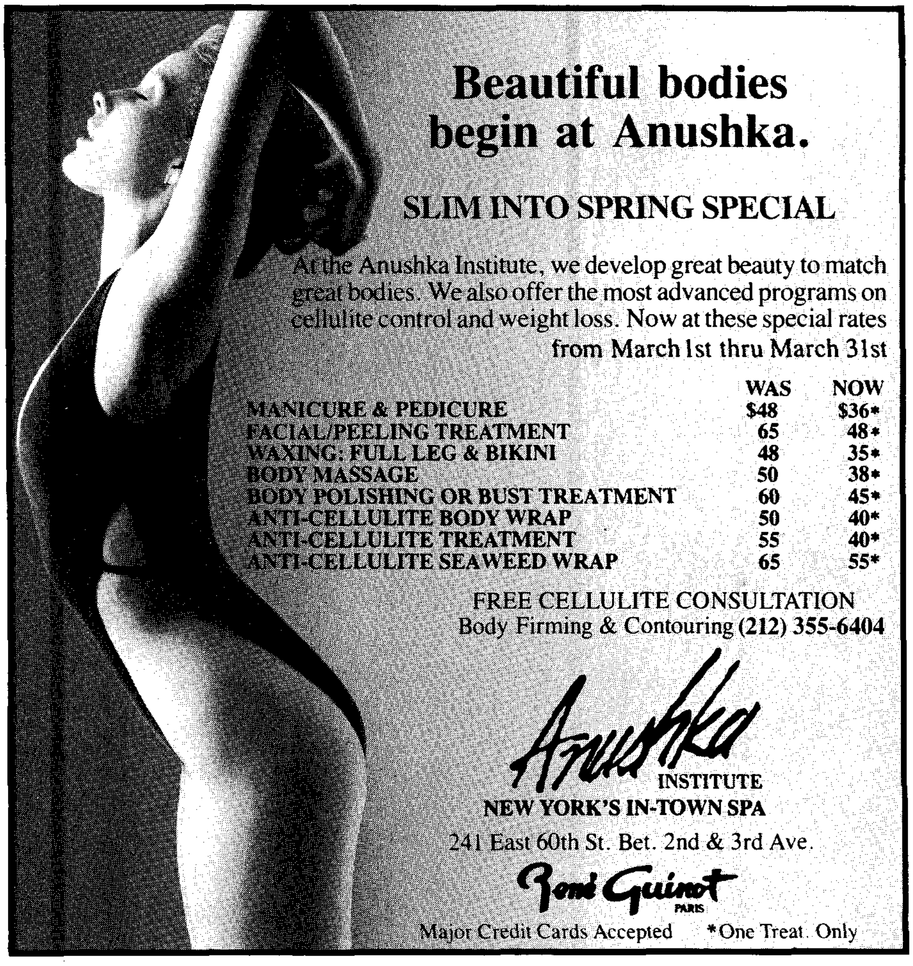
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as possible. Today, many wine-maker leave a barrel-fermented Chardonnay o its lees until the wine is bottled. This subjects a wine to the benefits of a proces known as autolysis, in which the yea cells break down and release organic elements into the wine. "Autolysis adds aromas, flavor complexity, and texture to th wine that are not available from oak o from the grapes," explains Michael Wei of Vichon.

But what of the wines? I recently taste more than 80 Chardonnays from 198 and 1985 in a variety of styles and a prices ranging from $7 to $20 at fu markup. (Some stores may offer thes wines for less.) What follows is a selection of the best wines for the price grouped by style, from among thos available in New York.

The most enjoyable of the wines tha are characterized by charm and appealing fruit—all but two from the 1986 vintage—are Buena Vista ($11) and the California bottling of Raymond ($9.49). Goo values are Fetzer Sundial ($7.25) and Estancia ($7), followed by the simple bu agreeable Domaine St. George ($6.29). Other attractive wines in this style include Parducci ($8.99), Kendall-Jackso Vintner's Reserve ($11.99), and, from th 1985 vintage, Guenoc ($10.45) and Landmark ($9.99).

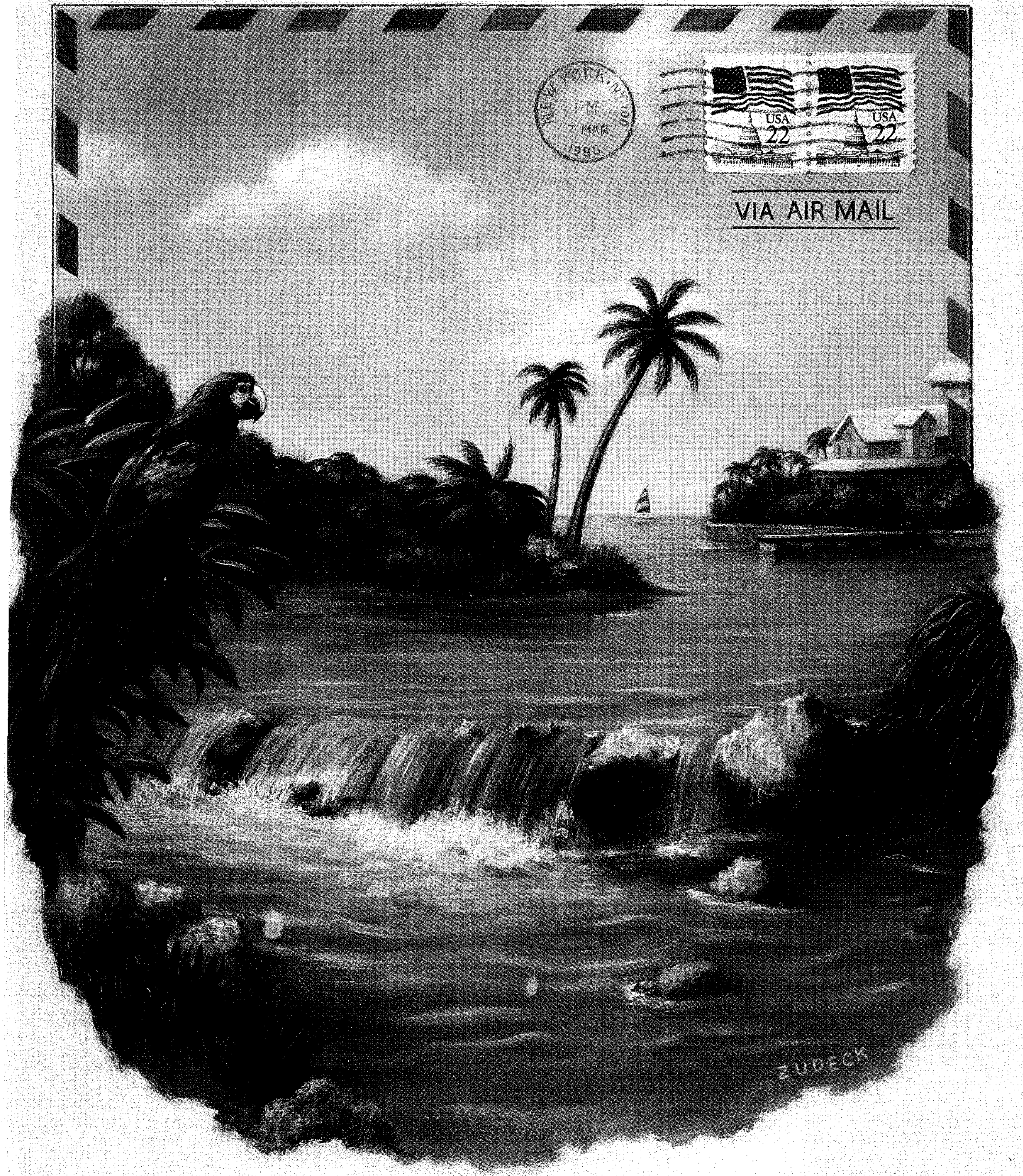
A number of fine Chardonnays ar now made in a lean, elegant style tha emphasizes lively acidity rather tha body and weight. Simi 1985 ($13.65) is a excellent example of a style that woul have been difficult to find a few year ago, when rich, fat wines were the standard. Other good examples include th 1986 of Sanford ($14.95), Saintsbury ($13.25), and Iron Horse ($13.49), and th 1985 of Domaine Laurier ($14).

Somewhat riper Chardonnays, with more texture and fruit, are represented by three 1986s—Beringer ($11.65), Sterling ($13.99), and the Carneros bottling o Acacia ($17.75)—as well as by the attractively priced 1985 of Concannon ($9.99).

It's no surprise that a trio of substantial, complex wines with length of flavor all come from the 1985 vintage—it's certain that the additional bottle age has contributed to their quality. The three are Gundlach Bundschu (a particular value at $8.99), Neyers ($13.50), and Vichon ($15.75).

The distinctive 1986 Chardonnays of Robert Mondavi ($15.85) and Edna Valley Vineyard ($14.99) are enhanced by a subtle but unmistakable toastiness that adds an interesting and, in these restrained days, unusual oak nuance. The rich, fleshy, almost sweet style of Chardonnay that makes an immediate impression on the palate is represented by the 1985 Sonoma bottling of Chateau St. Jean ($13.75) and the 1986 DeLoach ($15.75). ■

VACATION *Dreams*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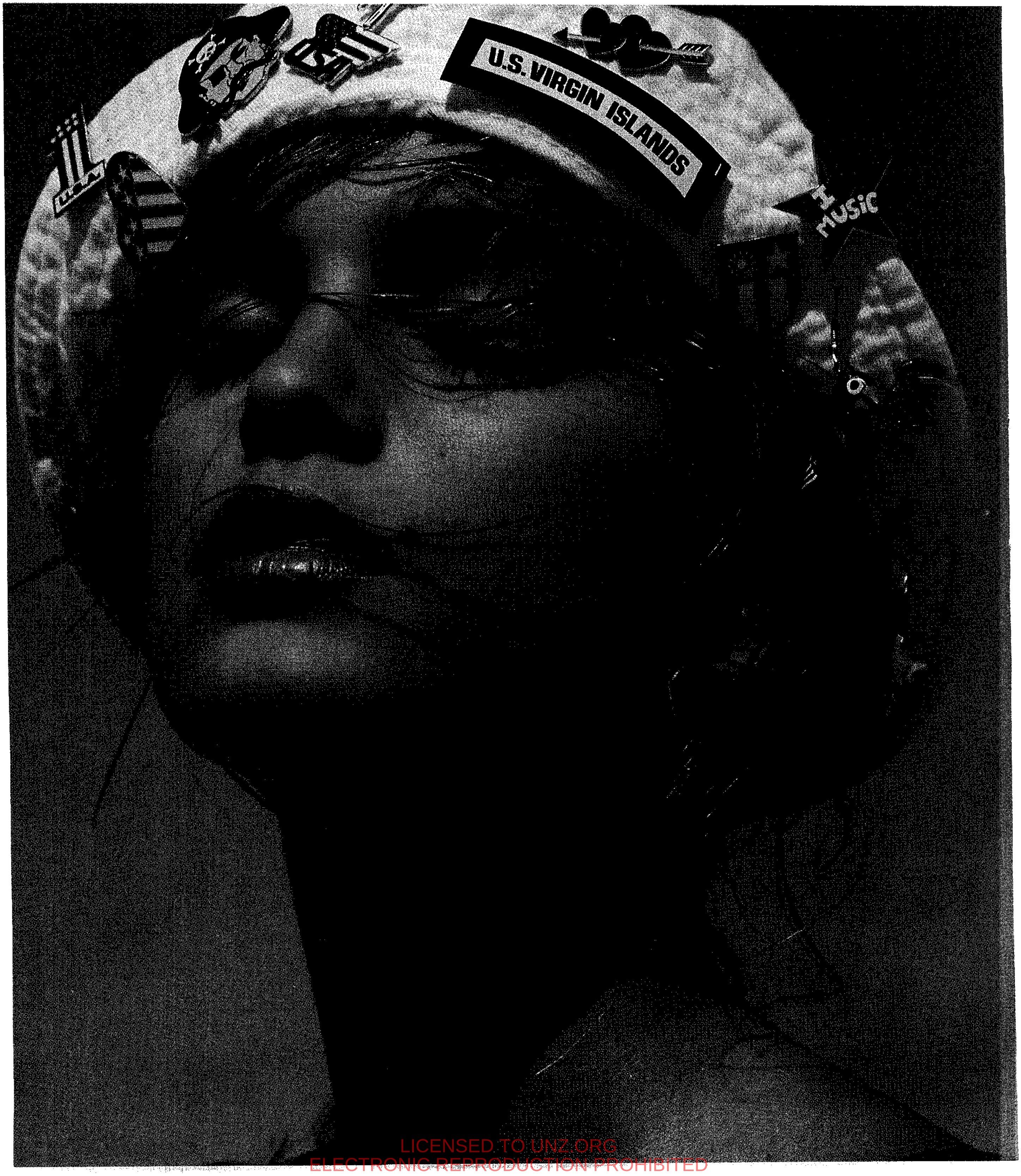

VACATION *Dreams*

4 **THE SEYCHELLES**
6 **AUSTRALIA**
10 **FRANCE**
12 **CANADA**
14 **LENINGRAD**
17 **VIRGIN ISLANDS**
20 **ALASKA**
23 **SCOTLAND**
24 **NEPAL**
26 **SOUTH AMERICA**
27 **THE DANUBE**
30 **ENGLAND**

Travel has always been a means of discovery. Long ago, maps were full of uncharted areas marked with a mysterious TERRA INCOGNITA. Adventure lay just over the horizon.

It still does. Only today it has become so easy to pick up and go, and people are so intent on getting away that they often find themselves suffering from vacation deflation: Having arrived in record time, they look around their hotel room—which could be anywhere—hang their clothes in the closet, and wonder when the excitement begins.

Wise travelers take journeys that engage an interest or fulfill a fantasy. In as short a time span as a week, one may float across France in a hot-air balloon, descending to tour 14th-century châteaux and dine by candlelight. Or explore the jungles of Nepal—on elephant—and visit the temple known as the House of the Living Goddess. Cruise the Danube, stopping to hear an opera in Vienna and a symphony in Budapest. Learn to play polo at the Rangitiki School in England, while staying at the former home of the Churchill family.

It's all possible, all within reach. To inspire thoughts of faraway places that refresh the senses and the spirit, here are twelve vacation dreams.

BY KATHARINE PERSHOUSE

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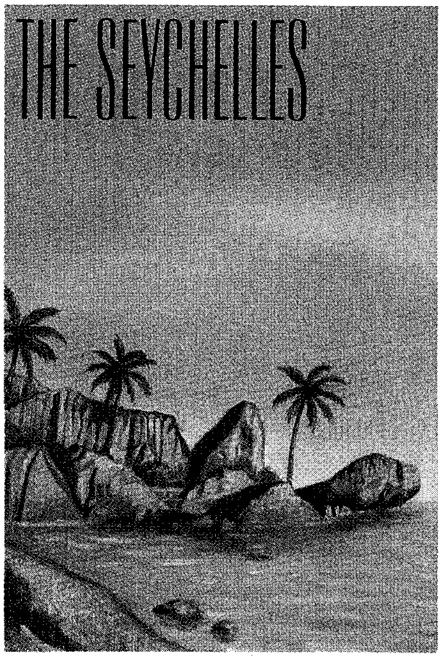
THE SEYCHELLES



TREASURED ISLANDS

Somerset Maugham wrote here. Christie Brinkley modeled bikinis for *Sports Illustrated* here. And actor Peter Sellers tried to buy the quaint Northolme Hotel here—but the owner refused to sell. Europeans have known about the Seychelles islands, or the Seychelles, for years. Americans are just starting to catch on. Of the 68,000 tourists who come to the Seychelles every year, only about 2,500 are from the U.S.—and half of those combine their trip with an African safari.

The Seychelles, an archipelago of about 100 small coral and granite islands a thousand miles off the coast of Kenya, spans nearly 160,000 square miles of the western Indian Ocean. Just four degrees south of the equator, the Seychelles has an average temperature of 80 degrees, and a constant breeze. Thanks to strict laws (no buildings higher than a palm tree—three stories—allowed), the islands are still relatively undeveloped. Some say they are reminiscent of the Hawaiian islands of 50 years ago, though smaller. Most of the Seychelles islands have only one hotel; and some of these contain but four guest suites. Visitors frequently have entire beaches to themselves.

The first bank opened in 1959, the first airport in 1971—which brought the first planeful of European tourists. In 1976, the Seychelles gained its independence from Great Britain.

MAHÉ

Victoria, the world's smallest capital both in size and population, is located on the island of Mahé, which is only 17 miles long. Ninety percent of the 64,000 Seychellois live on Mahé. It is the place to go for entertainment in the Seychelles—Mahé's pleasures include a boisterous outdoor market, art galleries, museums, a botanical garden, numerous restaurants, nightclubs, and 68 beaches. To explore the island, visitors can rent vehicles ranging from a MiniMoke jeep to a Mercedes. But with gas at nearly $4 per gallon, many prefer bikes.

Accommodations on Mahé range from tiny, charming guest houses to large hotels. The Meridien-Fisherman's Cove Hotel (800-543-4300) has 38 rooms that face the sea, and several cottages in a tropical garden. The Sunset Beach Hotel, set on one of the most exclusive beaches on the northwest coast, has 25 spacious rooms and a two-bedroom villa.

The Seychelles Sheraton Hotel (800-325-3535), which opened in September 1987, is the largest hotel in the islands, with 177 rooms and nine suites. Most rooms have terraces with ocean views. Facilities include a casino, business center, swimming pool, tennis and squash courts, the Copacabana disco, and two restaurants specializing in international and Creole cuisine.

Creole cooking is the Seychellois specialty, and fresh seafood is used in abundance. Typical dishes are grilled tuna, swordfish, and red snapper, perhaps with a spicy Creole sauce made from tomato, onion, and green pepper, and accompanied by pumpkin chutney. Also popular are maquereau boucaner, which is mackerel steamed in coconut-palm or banana leaves; katkat de banane ou poisson—a concoction of fish, plantains, and coconut milk; and soupe de tec-tec, made with baby clams. The salad made with fresh, nutty-tasting hearts of palm is called millionaire's salad, because to extract the heart from the palm, the entire tree must be gutted.

Through trade with India, the Seychellois have become very fond of curries, and they prepare them expertly. Curri de chauve souris has as its main ingredient the native fruit bat—or flying fox—which tastes like the dark meat of chicken. There is also flying-fox pâté. Exotic desserts include fruit cooked in coconut milk, fresh pineapple tarts, and sweet-potato cake with vanilla sauce.

PRASLIN

Seven miles long and five miles wide, Praslin is the second largest island in the Seychelles. By boat, it's about two hours from Mahé; by plane, fifteen minutes. Praslin is the only place in the world where the mysterious coco-de-mer nut grows. Shaped like a woman's pelvis and buttocks, these large nuts were highly prized and the source of much speculation when they washed ashore in other parts of the world. Each takes seven years to grow to a full size of 30 to 40 pounds. Today, the annual harvest is limited to just 3,000. The nuts cost about $120 each, and a permit must be obtained before purchasing one.

> **FRÉGATE ISLAND IS LUSH WITH AVOCADO PLANTATIONS, CASHEW THICKETS, AND TROPICAL GARDENS. PRASLIN ISLAND IS THE ONLY PLACE IN THE WORLD WHERE THE MYSTERIOUS COCO-DE-MER NUT GROWS.**

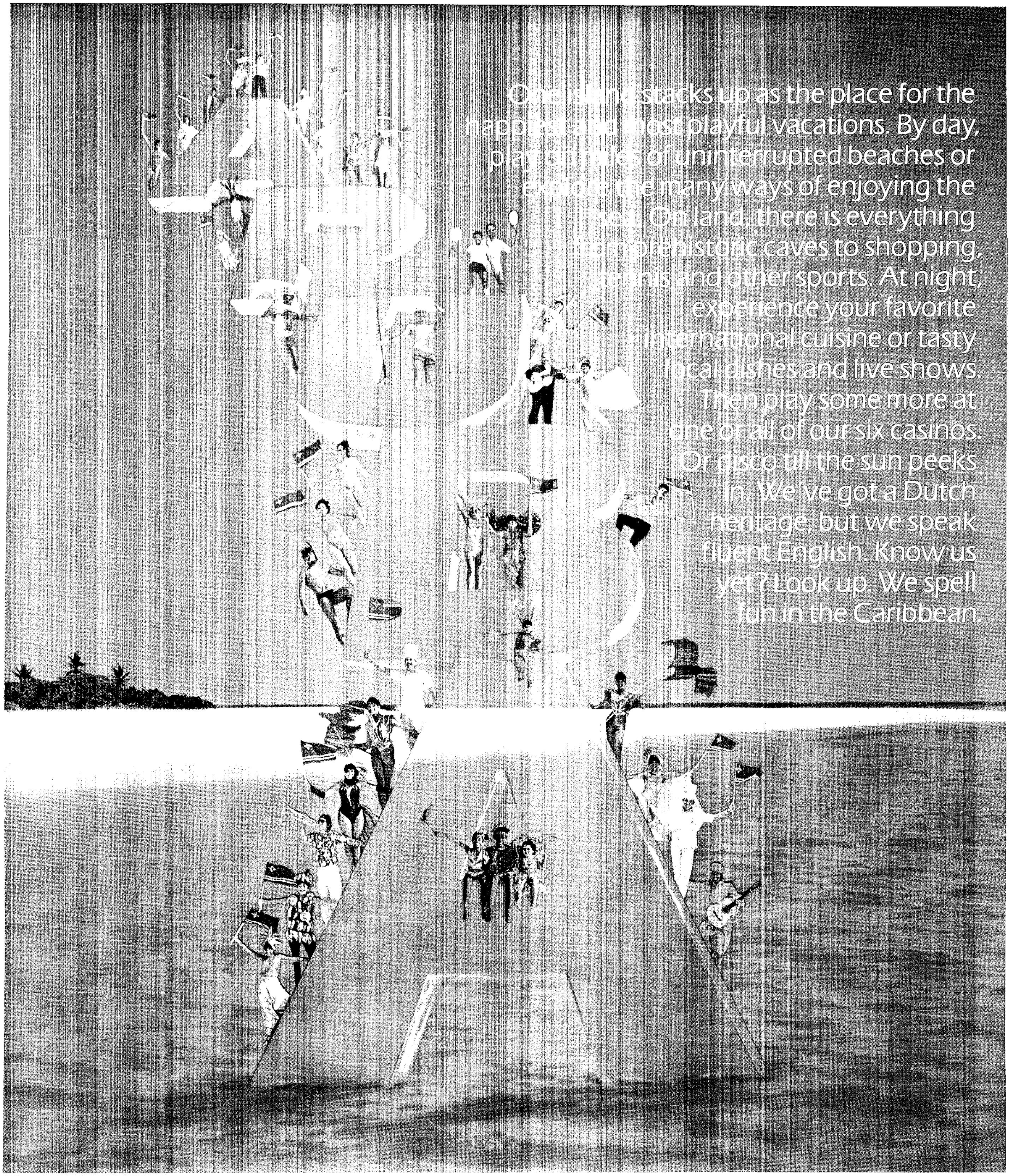
La Réserve, an intimate hotel on Praslin, has one main villa with three bedrooms, and twelve bungalows with stone walls, hardwood floors, thatched roofs, and private terraces. During evening cocktail parties on the dock, guests gather to watch the sunset while waiters serve hors d'oeuvres and drinks.

The recently opened L'Archipel has sixteen individual bungalows set into a hillside, each with a panoramic view of the hotel's private beach. The bungalows are designed to resemble colonial plantation houses, with wraparound verandas.

BIRD ISLAND

This tiny coral atoll at the northernmost tip of the Seychelles chain is an ornithologists' paradise: Up to 2 million sooty terns arrive here each April and stay through November. Scientists have tagged some of these birds, and have found that after the breeding season, the tagged group doesn't return for several years—a new group returns instead. The strangest part of all is that the tagged birds have never been sighted anywhere else in the interim. One theory has it that they fly nonstop during those years, then return to Bird Island, which is also a haven for cardinals, mynahs, and other winged creatures.

With ocean depths dropping suddenly to more than 1,000 fathoms just beyond its northern shore, Bird Island is also a



One island stacks up as the place for the happiest and most playful vacations. By day, play on miles of uninterrupted beaches or explore the many ways of enjoying the sea. On land, there is everything from prehistoric caves to shopping, tennis and other sports. At night, experience your favorite international cuisine or tasty local dishes and live shows. Then play some more at one or all of our six casinos. Or disco till the sun peeks in. We've got a Dutch heritage, but we speak fluent English. Know us yet? Look up. We spell fun in the Caribbean.

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City________________ State________________ Zip____________ sportsmen's paradise, offering excellent snorkeling, swimming, shell collecting, and deep-sea fishing for bonita, dog-tooth tuna, wahoo, sailfish, bonefish, and other fighters. For visitors looking to roost on Bird Island, the Bird Island Lodge has 25 cottages with verandas facing the sea.

SILHOUETTE AND FRÉGATE

The two Seychelles islands most recently opened to visitors are Silhouette (in 1987) and Frégate (in 1985). Because of their isolation, the natives of Silhouette are said to be 50 years behind the rest of the Seychellois. These 250 self-sufficient farmers grow tropical fruits and vegetables, raise their own livestock, and still grind corn by walking oxen around a stone.

Silhouette has the most extensive and best preserved tracts of primeval forest in the Seychelles, containing species of animals and plants (such as the vanilla orchid and ylang-ylang) found nowhere else in the world. There are no roads on the island, only sand pathways, and a graveyard bears the remains of pirates. Silhouette is reachable only by boat, and visitors must wade ashore while the staff carries the luggage on their heads. Silhouette Island Lodge has ten individual and two executive (two-bedroom) bungalows with verandas that face the ocean. Its restaurant is built with native takamaka wood and the tables are decorated with pink cloths and candles.

A 25-minute flight from Mahé, Frégate is lush with avocado plantations, cashew thickets, and gardens of tropical fruits and flowers. Frégate is the most mountainous of all the Seychelles islands, and visitors do a good deal of climbing. There are ten spacious rooms for overnight guests in the Plantation House, the only hotel on the island.

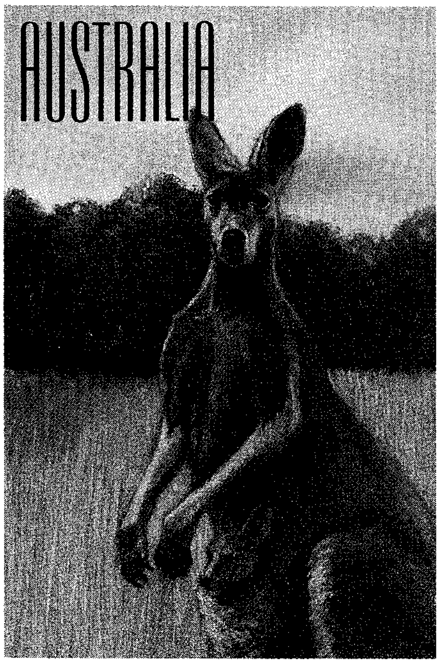
Ian Fleming, the creator of James Bond, spent some time exploring Frégate. He was convinced—as many others still are—that 17th-century pirates had buried treasure there. Although no treasure has yet been found on the island, visitors have discovered several coral graves marked with copper-handled swords.

GETTING THERE

Because of the great distance (22 hours by plane) and limited demand for seats at present, there are few direct flights from the U.S. to the Seychelles. Most flights go through Europe or Nairobi.

Pan Am (800-221-1111), Kenya Airways (212-832-8810), British Caledonian Air with Air Seychelles (800-231-0270), British Airways (800-AIRWAYS), Air France (800-237-2747), and Air India (800-223-7776) all leave from New York for the Seychelles, with at least one stopover along the way. Travelers flying via Europe can save between $900 and $1,400 by buying separate round-trip tickets for each leg of the journey. These less expensive, APEX tickets—which cost about $1,600 (compared to around $2,600 for a regular round-trip fare)—must be bought in advance, and allow a maximum three-month stay.

Capricorn Tours (800-233-2585), Cruise Air (212-826-8886), and Lindblad Travel (800-243-5657) arrange trips to the Seychelles. For more information about hotel reservations and travel to and within the Seychelles, contact the Seychelles Tourist Office (813-864-3013), in St. Petersburg, Florida. ◆



CELEBRATING 200 YEARS

This year marks the 200th anniversary of the landing of the first British settlers in Australia. In 1788, eleven tall ships docked in Botany Bay, bearing 1,400 convicts and jailers sent to establish a penal colony. Today, Down Under has become chic—thanks, in part, to Paul Hogan's Crocodile Dundee and Mel Gibson's Mad Max, not to mention a certain koala. With the exception of Canberra, the nation's capital, all the major cities of this island continent are on the coastline. And tourism is booming, particularly in the state of Queensland, which boasts some of the best beaches in the world.

BRISBANE

Bicentennial celebrations will be typically Australian: zany, competitive, rugged, and fun. A major part of the festivities, World Expo 88 will be the first World's Fair held in the southern hemisphere. The Expo will take place in Brisbane, the capital of Queensland, from April 30 to October 30. Close to 50,000 events have been planned at a cost of $600-million. The theme of the fair is "Leisure in the Age of Technology," and some 40 countries (including the United States and the Soviet Union) have erected pavilions on the 98-acre site.

Entertainment will be nonstop, with music, circus performers, fireworks, and sporting events supplementing the international exhibitions. Among Expo's main events will be two Monterey Jazz Festival concerts (September 30 and October 1). Another attraction will be the World Bodybuilding Championships, in which 300 international hulks compete for the title of Mr. Universe. There will also be an amusement park with thrill rides, and an aquacade, where high-divers will show off their skills. Tickets, which provide entry to the entire Expo complex and most of the individual events, are available in advance or at the gate and cost about $17. A three-day pass is $38.

The bicentenary will also be celebrated with several racing competitions that traverse or circumnavigate the continent. Most of these races pass through Brisbane. On May 9, a runner carrying a baton will set off from Canberra to begin the 10,922-mile Around Australia Relay, the longest relay ever attempted. The baton—containing a message of goodwill from Prime Minister Bob Hawke to be read by local dignitaries—will be passed to over 16,000 runners. The relay (which goes through Brisbane on May 27) will take more than seven months to complete.

On July 18, the Gold Coast International Marathon and Half Marathon will be run in Broadbeach, one hour south of Brisbane. On July 23, competitors in the International Endurance Horse Ride will set off from Sydney on a 684-mile trek. They will arrive in Brisbane on August 11. And on July 24, rubber sandals will fly, in the World Thong-Throwing Championship, in Pomona (68 miles north of Brisbane).

On August 6, a group of single- and multi-hulled yachts will leave Sydney on the 7,400-nautical-mile Round Australia Yacht Race. The race will be conducted in nine stages and will end in December where it began. Ports of call are Brisbane, Cairns, Darwin, Dampier, Fremantle, Adelaide, Hobart, and Melbourne.

And on March 30, 78 hot-air balloons from 15 countries will begin Flag Inn's Bicentenary

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Trans Australian Ballooning Challenge, a sixteen-day, 3,700-mile expedition from Perth to Sydney.

WHERE TO STAY

For visitors heading to the Expo—and the popular beaches of the Gold Coast just a short drive south—the Sheraton Brisbane Hotel & Towers (800-325-3535) and the Hilton International Brisbane (800-HILTONS) are two new, luxury hotels.

The Hilton International Brisbane features the largest atrium in Australia. The atrium is 274 feet high and 76 feet wide, and overhanging plants decorate its eighteen balcony levels.

The 250-room Hyatt at Sanctuary Cove (800-228-9000) will open in June on Hope Island, which lies offshore between Brisbane and the Gold Coast. The Sanctuary Cove resort complex, which will also have condominium housing, features a country club and two golf courses, tennis courts, a health spa, and a shopping center in the harbor village.

During the Expo, there will be numerous public-transport services from resorts to the fairgrounds.

> WORLD EXPO 88 WILL BE THE FIRST WORLD'S FAIR HELD IN THE SOUTHERN HEMISPHERE. THROUGHOUT THE COUNTRY, BICENTENNIAL CELEBRATIONS WILL BE TYPICALLY AUSTRALIAN: ZANY, COMPETITIVE, RUGGED, AND FUN.

Surfers Paradise, an hour's drive south of Brisbane, is an outrageous beach community described as "Miami without the vice." Here, meter maids in gold bathing suits and gold spike heels drop coins in the meters when the time runs out.

A flashy place to stay in this area is the Conrad International Hotel and Jupiters Casino (800-HILTONS). The hotel complex includes five tennis courts, squash courts, a terraced pool, spas, saunas, and a jogging track that winds through a landscaped garden. The hotel's 60,000-square-foot, two-level casino has more than 100 gaming tables.

The new, ultra-luxury Sheraton Mirage Gold Coast Hotel (800-325-3535) is located on Four Mile Beach, one of the finest stretches of soft, white sand in Surfers Paradise.

THE NORTHERN TERRITORY

Australia's Northern Territory contains some unusual natural landmarks as well as some unusual local customs. Across its vast, flat landscape—much of it outback—doctors make house calls with small airplanes and bottomless-boat races are held in dry creekbeds. Much of the Australian footage of *Crocodile Dundee* was shot in Kakadu National Park near Darwin, the northernmost major city in Australia. If you would like to get a close look at some of the co-stars in that film, Darwin Crocodile Farm has over 7,000 freshwater and saltwater crocs, some as long as sixteen feet. In a nearby town called Humpty Doo, Graeme Gow's Reptile Park exhibits a variety of snakes and reptiles.

Two of the most comfortable hotels in Darwin are the sumptuously furnished Beaufort Darwin Centre and the Darwin

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ravelodge, both near the center of town. The eaufort Centre houses the Darwin erforming Arts Centre. The 180-room ravelodge has an excellent view of Darwin arbor.

The Around Australia Relay, mentioned arlier, will reach Darwin on July 24. Another xciting race to catch in Darwin is Wynn's afari, a 4,350-mile rally for motorcycles and our-wheel-drive vehicles. The rally begins in ydney on May 21 and ends in Darwin on lay 31.

BORIGINAL ART

he British settlers whose arrival is being elebrated in the bicentenary were by no neans the first inhabitants of Australia: The borigines have been living there for over 0,000 years, making theirs one of the oldest urviving cultures in the world. It is only ecently that other Australians have begun to ecognize the importance of the Aboriginal ulture: For many, Aboriginal bark paintings ave become treasured artifacts. Exploring boriginal sacred sites and cave paintings in he Northern Territory can help visitors better ppreciate the achievements of these people.

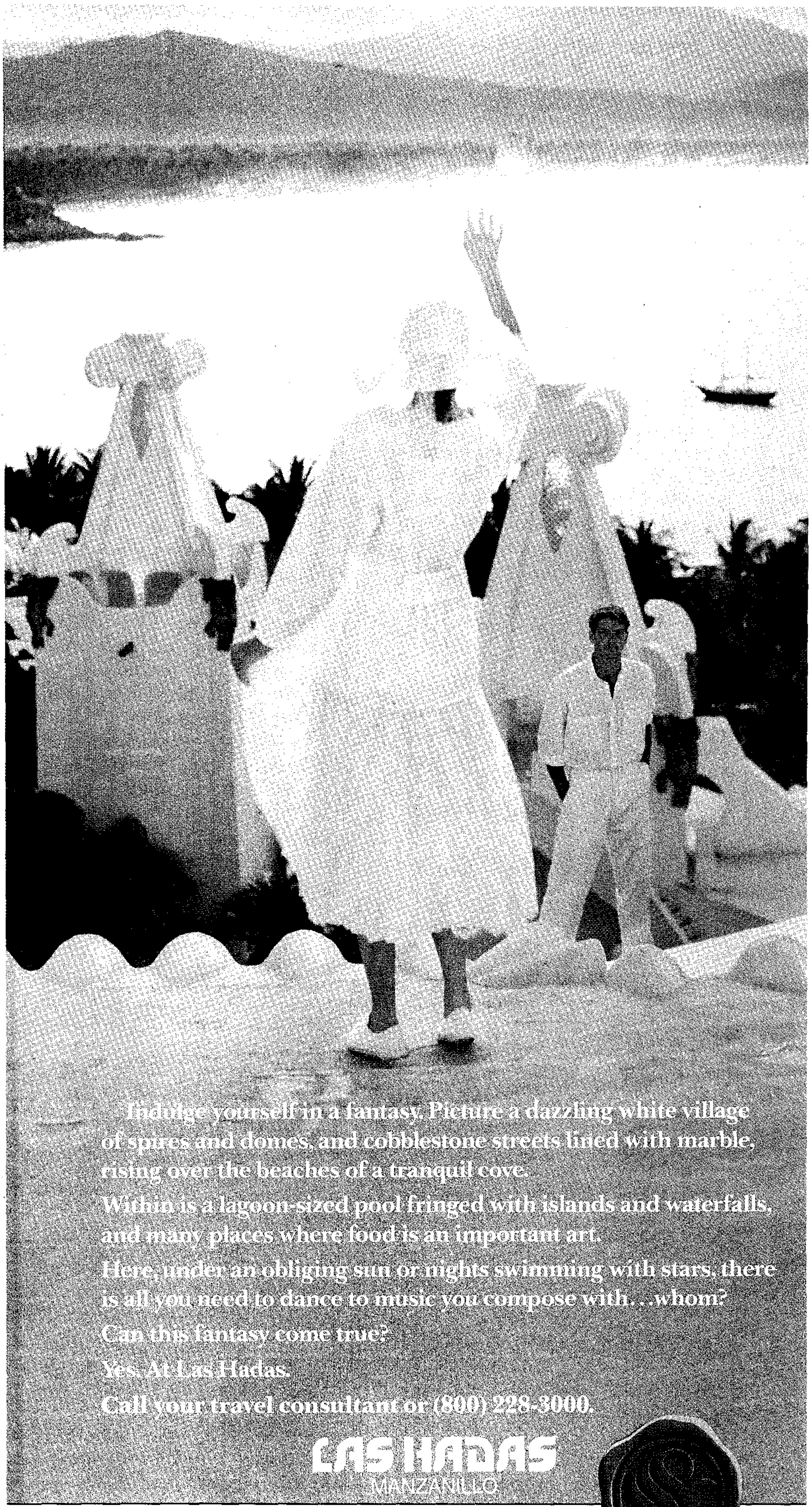
Some of their paintings can be found in the aves of Kakadu National Park, near Darwin. he park contains 7,830 square miles of vilderness, including rivers, waterfalls, bush, nd tropical rain forest, with a wide variety of irds and animals.

Perhaps the most dramatic place to see boriginal cave paintings is at Ayers Rock, the argest monolith in the world. Sacred to the boriginal people, Ayers Rock is 2 miles long nd rises 1,142 feet from an otherwise flat andscape. Geologists believe that two-thirds f the monolith lies beneath the sand. Energetic visitors can climb the mile-long path to he top. At sunrise and sunset, the rock eflects a series of striking color changes—ppearing pink, orange, blood-red, and rown.

Many of the 230 rooms at the Sheraton yers Rock Hotel (800-325-3535) have a iew of the rock, so guests can watch the olors change. At poolside, the hotel shades ts guests from the desert sun by means of iant sails.

Ayers Rock is located in the outlying area of lice Springs, a two-hour flight south from Darwin. The geographical heart of Australia, lice Springs hosts some of the oddest annual events on the continent.

In the Henley-on-Todd Regatta, teams of competitors run down the bone-dry riverbed of the Todd River in Alice Springs—while holding up the sides of their bottomless boats. The 200-yard mock rowing race is run the first week of October. The race may have started as a joke, but it has become an elaborate



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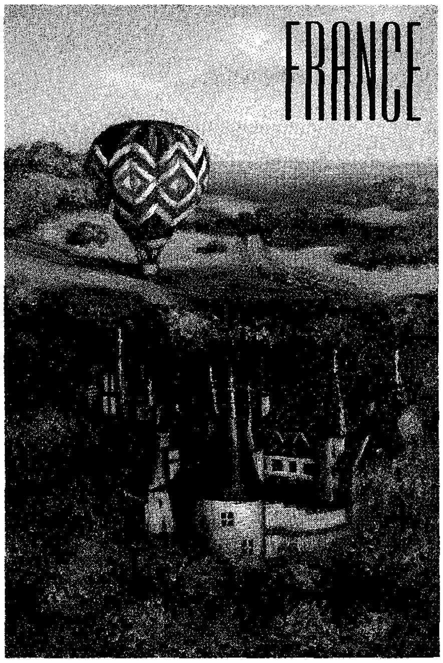
affair: a five-hour parade kicks off the fund-raising event.

The Camel Cup on April 30 is a series of camel races. And the World Boomerang Throwing Cup will be held from May 8 to 14. During the three-match competition, participants and spectators can stay at the Sheraton Alice Springs Hotel (800-325-3535). Facilities include an 18-hole golf course, tennis courts lighted for night play, three bars, and a casino.

Visas are required for travelers from the U.S. For more information on travel to Australia, contact the Australian Tourist Commission, 489 Fifth Avenue, New York, NY 10017, or call 212-687-6300. For a free copy of the *Aussie Holiday Book*, the official guide to Australia, call 800-445-4400. ●



TOURING BY BALLOON

Experience the French countryside from a totally new point of view: overhead. From May through October, Buddy Bombard's Great Balloon Adventures conducts flights in Burgundy—home of some of the finest vineyards in the world—and the Loire Valley, noted for its châteaux and castles. On Bombard Society tours, ballooning takes up about one-third of each day; the other two-thirds are devoted to on-land sightseeing, gourmet dining, and wine tasting.

With nineteen years of experience, Buddy Bombard is regarded as the world's foremost authority on ballooning. Malcolm Forbes learned to pilot with Bombard, whose fleet of 36 hot-air balloons is the largest in the world.

The professional pilots of the Bombard Society have all logged over 1,200 hours of flying time—similar to what is required of commercial airline pilots. Before a flight, the pilots release a small test balloon to check wind currents. Based on their observations, they chart a course.

Passengers and crew are then transported to the takeoff site: a flat, open area, upwind of the intended course. It takes about fifteen to twenty minutes for the ground crew to inflate the balloon with hot air. Then it's up, up, and away.

Floating in a balloon is silent and peaceful. The pilot and six passengers ride in a sturdy wicker basket—or gondola—that measures seven feet long, five feet wide, and four feet high. The brightly colored, eight-story-high balloon travels at the prevailing wind speed. It rises as high as 5,000 feet and dips as low as six inches from the ground.

The pilot may direct the balloon between the turrets of a castle; as it passes over the surrounding gardens, the planned patterns of flowers and hedges become clear. As it drifts out into the countryside, vineyards such as Montrachet, Meursault, and Pommard appear below. Grape harvesters often stop their work and wave a greeting—and have been known to toss a cluster of grapes up to the passengers.

The balloon may float through a village, and waft in a still patch of air in front of an apartment building. Or the balloonists might decide to land in a farmyard. In that case, the pilot will radio to the chase van, which follows the balloon on land. After the balloon touches down, the pilot will open a bottle of Möet et Chandon to toast the landing. The ground crew deflates the huge balloon, packs it into the van, and leads the guests to a nearby château for an elegant meal.

The specific flight pattern depends greatly on wind currents. During one trip, the balloon passed over a soccer field during a game. The match stopped, the balloon landed, and the travelers were invited to the grandstand. In the twelve years that the Bombard Society has been conducting balloon adventures, it has never flown the same route twice.

With only twelve guests per tour, both the on-land and in-air sightseeing can easily be tailored to individual interests. The hosts and hostesses who serve as land guides are often history students from Oxford and Cambridge universities, and they know the region well. Everywhere the Society flies, Bombard has developed close associations with the local gentry, affording privileged access for passengers.

One day, the balloonists might stop in for tea and a private tour with the Duke de Magenta at Château Sully, or the Cayots at Château Couches; another afternoon, they might visit the Patriarche family wine cellar. This has been in operation for five centuries and its vaulted caves hold 10 million bottles. No matter where they go, guests will have t chance to taste some of the world's finest Burgundies.

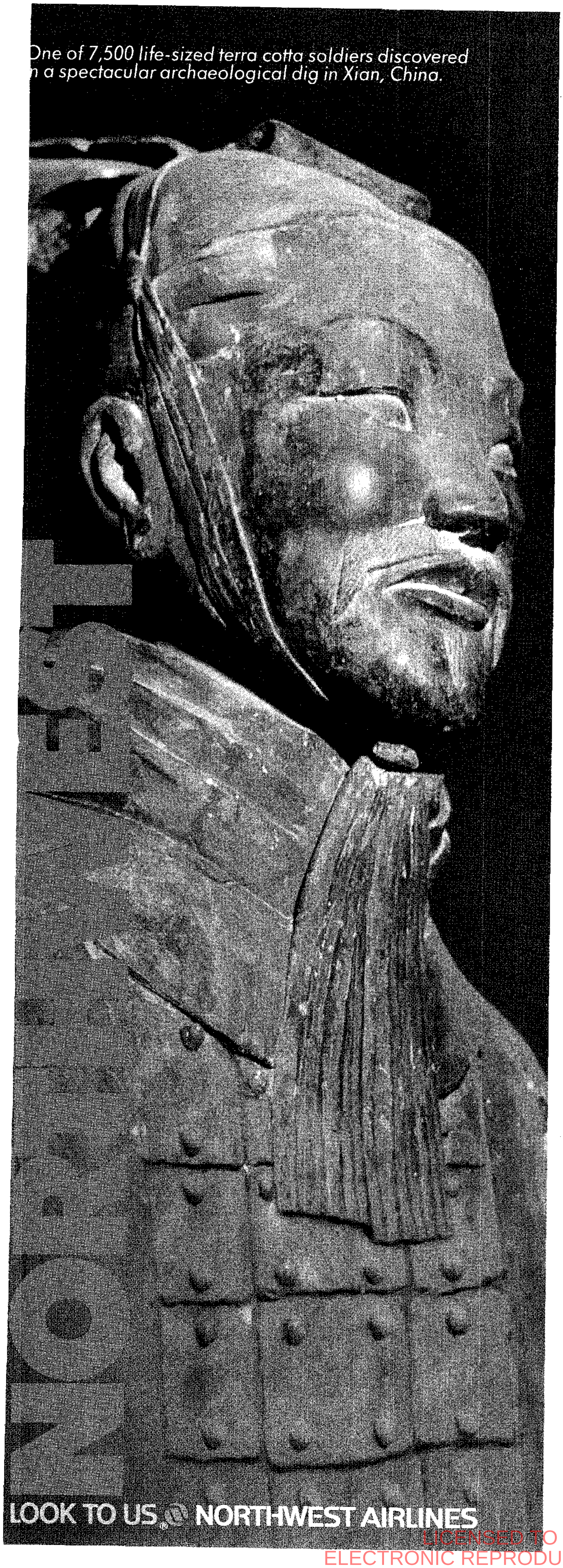
FLOATING IN A BALLOON IS SILENT AND PEACEFUL. THE GONDOLA RISES AS HIGH AS 5,000 FEET AND DIPS AS LOW AS SIX INCHES FROM THE GROUND.

Lunches and dinners are served in various châteaux, and there are occasional gourmet buffets. A typical buffet menu might be crea of chestnut soup with bacon; duck breast wit fresh black currants, or pork tenderloin in apples and apricots; beet-endive-and-hazeln salad; rice salad with quail eggs in mustard vinaigrette; and, for dessert, Brittany butter cake or chocolate marquise with orange-custard sauce.

While in Burgundy, guests stay at the Hote de la Pôste, in Beaune, the region's wine capital. The Chevillot family, which operates the hotel, has chosen some of the best Burgundies for its cellars, and the hotel is als known for its excellent food. In the Loire, hal of the week is spent east of the city of Tours in the Domaine des Hauts-de-Loire, a former hunting pavilion surrounded by vineyards. Th other half of the week is spent exploring the châteaux west of Tours, with guests returnin each night to the Domaine de Beauvois, which is located on a 350-acre estate that includes tennis and swimming facilities.

The four-day balloon adventures in Burgundy are conducted from May 3 to October 25 and cost $2,290 per person, based on double occupancy (excluding airfare). Three- and seven-day tours of the Loire Valley run from June 9 to October 30. Three-day flights in the Loire cost $2,395; seven-day tours cost $4,585, both based on double occupancy. Other Bombard Balloon Adventures are offered in Salzburg, Tuscany, and Bern.

For more information, contact the Bombard Society, 6727 Curran Street, McLean, VA 22101, or call 800-862-8537. ●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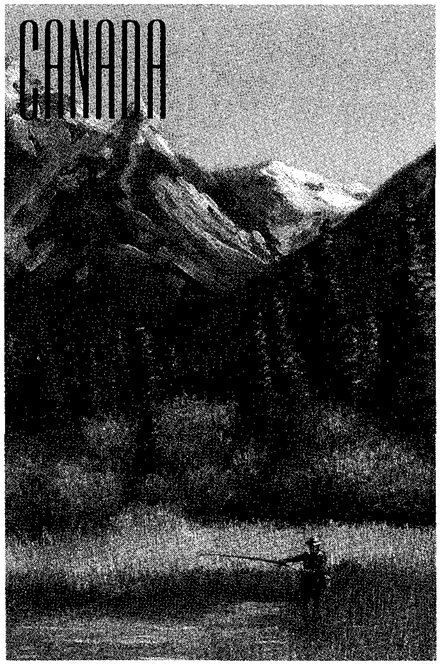

FISHING IN BRITISH COLUMBIA

Some of the most breathtaking wilderness on the North American continent exists where the Coast Mountains tumble down to the Pacific Ocean, in Canada's British Columbia. Here, helicopters are used to reach locations where visitors fish, view wildlife, and explore and photograph landscapes inaccessible by any other means.

Nimmo Bay Resort, a lodge on a log raft anchored in a small bay off MacKenzie Sound, is the takeoff point for Nimmo Bay Heli-Fishing and Heli-Ventures. For those with varied interests, Heli-Ventures explores different landscapes each day, within a radius of 100 miles. Heli-Fishing is all fishing, and the proximity of coast and mountains in this area makes it possible to try your luck in both fresh and salt water. Standard trips last four days and five nights, although longer stays are possible.

On a typical Heli-Venture, the first day is spent along the west coast of Vancouver Island. Traveling between Brooks Peninsula and Cape Scott, the helicopter touches down at several points of interest. Here, where the Pacific Ocean crashes against remote white-sand beaches, it is possible to find washed up on shore the solid-glass balls used by Japanese fishermen to weight their nets. "This is not an inlet, this is 'Next stop, Japan,' " says Nimmo Bay Resort owner Craig Murray.

On the second day, the helicopter flies guests to Telegraph Cove, on the northeast coast of Vancouver Island, where they board the whale-watching boat *Gikumi*. Johnstone Strait is home to the world's largest concentration of killer whales, or orcas. Some 135 whales, in about a dozen herds, are permanent residents. Each whale is 20 to 30 feet long, with black and white patches on its sides and belly that resemble a penguin's markings.

These whales display a complex language of sounds and clicks that can be heard with an underwater microphone. In addition to catching sight of the orcas, whale-watchers may notice the water churning as a huge school of herring passes. Seals, sea lions, otters, and porpoises also inhabit these waters.

Guests head to the western coast on the third day, for a visit to Kwakiutl settlements. The totem poles of this native-American tribe stand deep in the forest. Measuring 4 feet in diameter and 50 to 60 feet high, they are carved in the shapes of bears, wolves, eagles, and other animals.

Next, the helicopter soars up into the mountains, passing glaciers, snowfields, and the Coast Mountains. As the mountains get progressively larger, so does everything else: Red-cedar trees grow up to 120 feet tall and 40 feet in circumference. Rock walls drop 2,000 feet, occasionally split by waterfalls. And ice floes drift in deep blue lakes, even in the middle of summer.

As one becomes accustomed to the vastness of the scenery, the wildlife becomes more noticeable: Mountain goats, wolves, grizzly and black bears, bald eagles, and elk roam the area. At lunchtime, the helicopter lands near a mountain peak, giving passengers a perfect vista for their picnic.

The fourth and final day is devoted to the fishing for which Nimmo Bay Resort is best known. Salmon, trout, steelhead, chinook, and Dolly Varden char all run in local waters. Point to a spot that looks lucky, and the pilot will land, even on a rock the size of a dining-room table. If the fish aren't biting, the pilot will take you up over a peak or two and then down into yet another river valley to try again.

Some seaplane- and helicopter-fishing operations deposit guests in a camping area and come back hours (or days) later. The Nimmo Bay pilots stay to guide, instruct, and take guests elsewhere when they are ready to move on—so no one is ever stranded in the wilderness. Pilots Peter Barratt and Lorne Coleman are both experienced fishermen who share their skills with guests. Beginners are welcome on both the Heli-Fishing and Heli-Ventures trips, and the resort will provide most of the gear.

Nimmo Bay has a policy of catch-and-release fishing. Guests may keep one trophy fish per day; the rest must be released. Fishing is done with single, barbless hooks that leave the fish virtually unharmed. "The fun is in the catching, not in the killing," insists Craig Murray. "It's the difference between enjoying the wilderness and exploiting it."

Murray won't reveal the names of the lakes and rivers Nimmo Bay uses for fishing. Instead, he devises code names, which can't be found on any map. This policy was adopted so that less conscientious fishermen don't deplete the stock. In this way, Nimmo Bay can monitor its impact on the area, and avoid upsetting the natural balance.

The resort accommodates only eight guests at a time, and they are divided into two helicopter groups of four. Built in 1982, the floating lodge is rustic but comfortable.

Breakfasts at Nimmo Bay include eggs Benedict, Swedish pancakes with blueberries and cream, fresh grilled trout, and waffles. Homemade breads, muffins, and rolls are served at every meal. Lunch baskets packed for picnics in the wild contain hearty sandwiches such as Black Forest ham on homemade bread, cheese, and a bottle of French wine.

Dinners range from smoked salmon, jumbo prawns, and crab hors d'oeuvres to baked fresh halibut in herb cream sauce, barbecued salmon steak, and nine-course Chinese meals. Desserts include cherries jubilee, brandied oranges, and homemade pies. Homemade ice cream is served every night.

THE HELICOPTER SOARS UP OVER THE MOUNTAINS AND DOWN INTO A RIVER VALLEY. POINT TO A FISHING SPOT THAT LOOKS LUCKY, AND THE PILOT WILL LAND.

The five-night, four-day adventures range in price from $2,000 to $3,100. This includes meals, accommodations, and helicopter transportation, but not airfare to Nimmo Bay, which costs approximately $1,600 round-trip from New York.

For more information, write to Nimmo Bay Resort, Box 696, Port McNeill, B.C. V0N 2R0, or call 604-956-4000. Tourism British Columbia can also provide information about the area. Write to P.O. Box C-34971, Seattle, WA 98124-1971, or call 604-387-1642. ●

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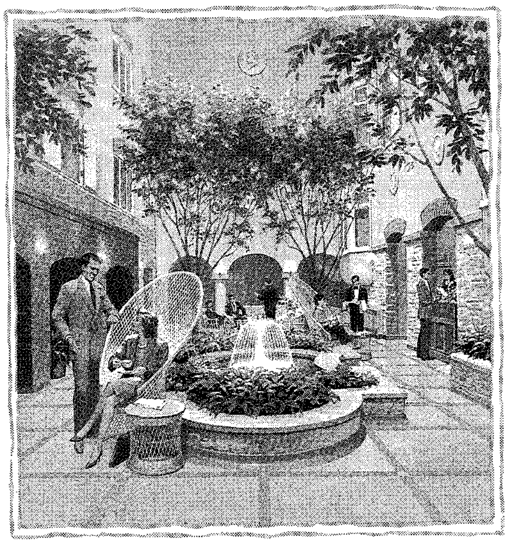

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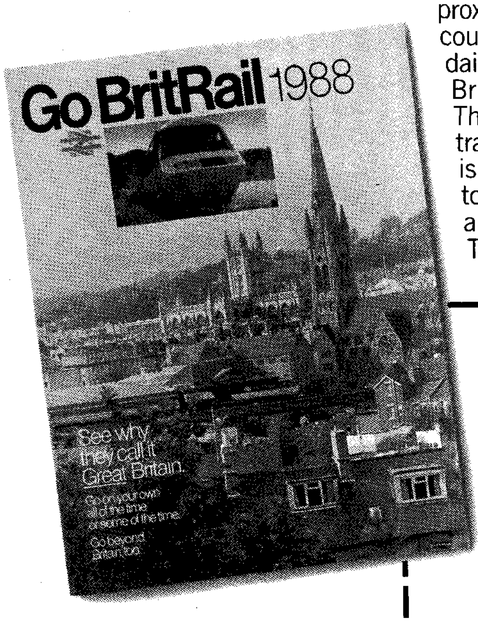
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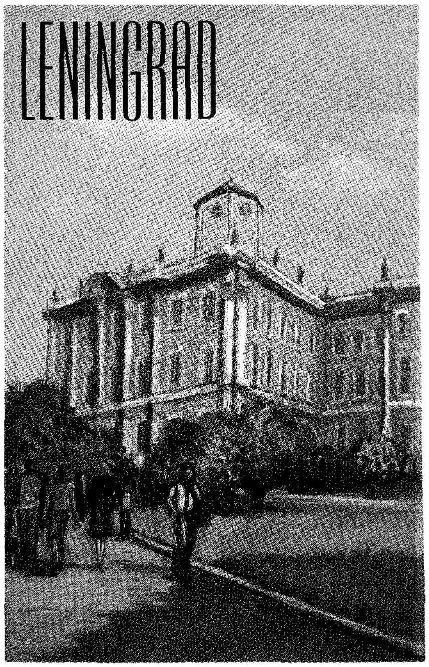


PAINTINGS AND PIROUETTES

Glasnost, the arms treaty, and the Gorbachevs' visit to the United States in December have intensified curiosity about the Soviet Union. Now, Americans who never considered the USSR as a vacation destination are calling their travel agents and Intourist, the Soviet travel bureau, for information.

Leningrad (formerly St. Petersburg) was the capital of Russia until 1924. Founded by Peter the Great in 1703, the city was built on the delta of the Neva River, at the eastern end of the Gulf of Finland. Tributaries, bridges, and canals crisscross the city, forming 42 islands. The second-largest city after Moscow, Leningrad remains the center of the arts in the Soviet Union. Fabergé, Nijinsky, Pavlova, Dostoevsky, Pushkin, Gogol, Tchaikovsky, and Rachmaninoff all lived and created classic works of art there.

THE HERMITAGE

The Metropolitan Museum of Art's show of "Impressionist to Early Modern Paintings from the USSR" in 1986 included a sampling of the enormous art collection from the Hermitage Museum in Leningrad and may have inspired art lovers to make plans to visit the Hermitage itself. (The Met will exhibit Dutch and Flemish paintings from the Hermitage March 26 through June 5.)

The Hermitage was originally built for Catherine the Great as a private retreat from e bustle of the nearby Winter Palace and as home for her private art collection. The useum now comprises the entire palace mplex of five buildings and holds close to 3 illion items in more than 1,000 rooms. The useum was opened to the public in 1852.

The collection of Western European art is npressive: There are numerous Matisses, cluding the twin compositions *The Dance* nd *Music;* Picassos such as *The Absinthe rinker* and *Harlequin and His Partner;* embrandts, including *Danaë* and *Return of ne Prodigal Son; Landscape With a Rainbow, erseus and Andromeda,* and other works by ubens; *The Benois Madonna* and *The ladonna Litta* by Leonardo da Vinci; and aintings by Degas, Renoir, Monet, Cézanne, an Gogh, Titian, El Greco, Velázquez, ainsborough, and others.

One doesn't go to the Hermitage just to ok at the paintings, however: The rooms are aintained in all their regal splendor, with pestries, chandeliers, ornate woodwork, and laid marble floors. Malachite, jasper, agate, nd other stones and jewels are used in stounding quantities throughout the palace s a setting for the paintings.

THE CZAR'S THRONE ROOM NOW CONTAINS A MAP OF THE SOVIET UNION COMPOSED OF JEWELS AND PRECIOUS STONES. MOSCOW IS MARKED WITH A RUBY STAR AND A HAMMER AND SICKLE OF DIAMONDS.

In the Malachite Hall, built in 1839, more han two tons of malachite form the columns, pilasters, fireplaces, and tables. In another part of the museum, the czar's throne room now contains an enormous map of the Soviet Union made of jewels and stones from the Ural region. Moscow glitters with a ruby star and a hammer and sickle composed of diamonds.

Leningrad has many other museums worth visiting, and they are usually less crowded than the Hermitage. The Russian Museum, built between 1819 and 1826, was designed by architect Carlo Rossi, who designed much of Leningrad. It has an extensive collection of icons and paintings dating from the 12th century to recent times. This museum emphasizes Russian masters of the 18th century, but those of the 19th and 20th centuries are also well represented.

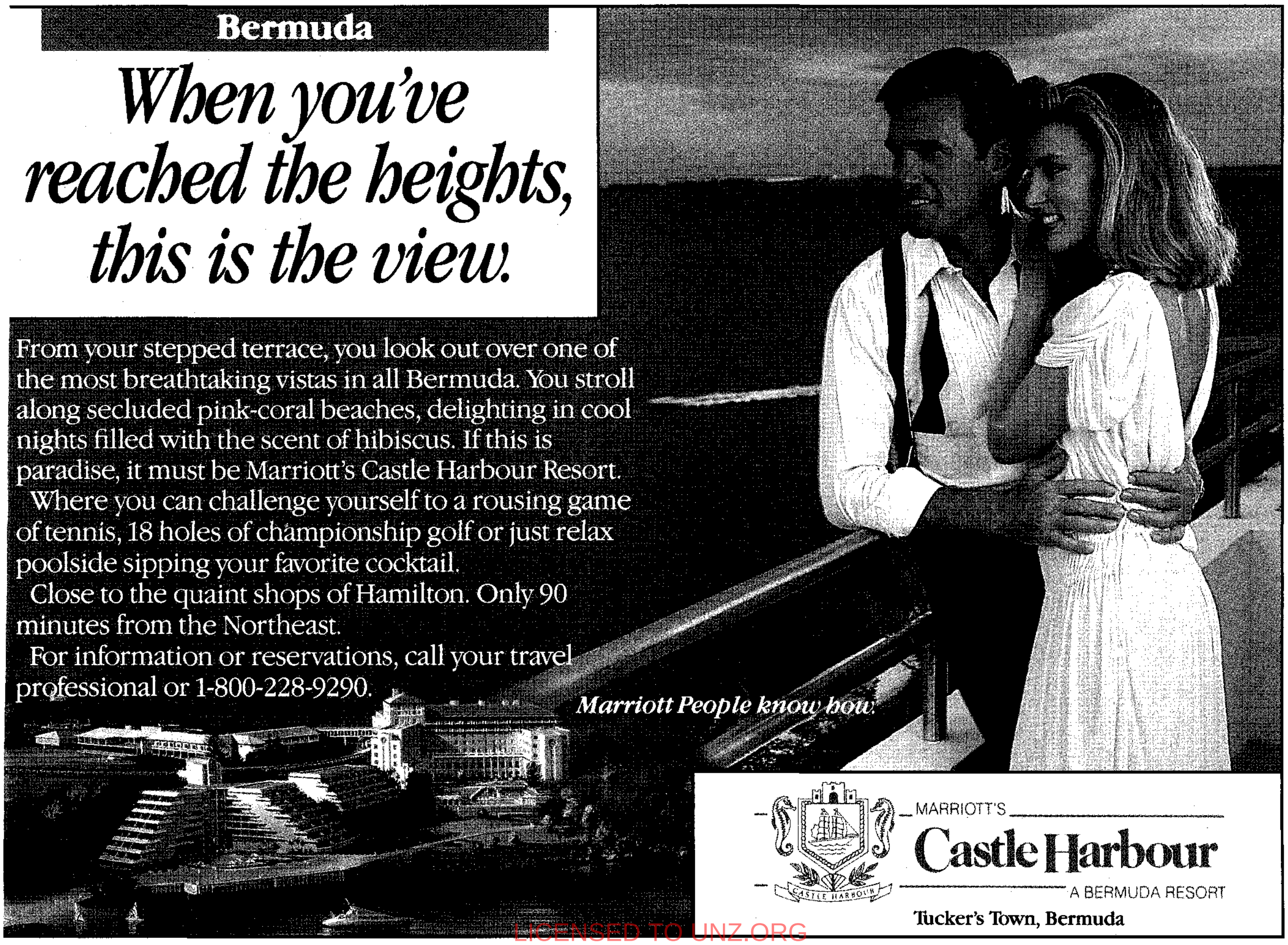
The Summer Palace of Peter the Great (open from May 1 to October 10) contains works of art and furniture from the first quarter of the 18th century, when it served as the living quarters of the czar.

The Pushkin House is a meeting place for Soviet writers and scholars. Its archives contain over a half-million items, including a large collection of books and manuscripts illustrating the life and work of Pushkin, Dostoevsky, Gogol, and others. Artifacts such as Tolstoy's desk and Turgenev's inkwell are also exhibited.

BALLET

Ballet has enjoyed a long and glorious history in Russia, and has significantly influenced Western ballet—often through the defection or exile of Soviet performers and directors. Leningrad is the home of two excellent companies, the illustrious Kirov and the less well-known Maly Ballet.

The Kirov Opera and Ballet Theater, in Theater Square, opened in 1860 as the Mariinsky Theater. Operas and ballets by Tchaikovsky, Mussorgsky, Borodin, and other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Russian composers premiered there. The Kirov actually has several different companies, and when they tour during the summer, regional dance groups perform in the theater. These programs are rarely seen outside the Soviet Union.

The Maly Theater of Opera and Ballet, near the Russian Museum, was built in 1830. The classical-ballet company's season runs from September to June.

During Leningrad's "white nights," which occur in June and July, the sun sets for just three hours—in the early morning of each day. The White Nights Festival, primarily a dance festival, is held from June 21 to 29. Performances fill the theaters and concert halls in Leningrad; fireworks displays are held at Petrodvorets, a town of palaces just outside Leningrad; and boats with live music sail out into the Gulf of Finland.

NEVSKY PROSPEKT

Leningrad's major thoroughfare is the 3-mile-long Nevsky Prospekt. Many of the best stores in the city line this street, and one can walk away from a shopping spree here with such items as handmade carpets from Central Asia (No. 55 Nevsky Prospekt); cheeses (No. 53); sheet music (No. 50); Russian and foreign books (No. 28); art supplies (No. 18); antiques, paintings, china, and bronze (No. 52); cakes and pastries (No. 44); handmade lace and embroideries (No. 64)... the list goes on.

These stores offer an interesting glimpse into Soviet life, and can be fun to shop in if you have a little patience to deal with the lines. If you are just looking for a quick fix of caviar, however, the Beriozka shops can be much less time-consuming. They offer quality merchandise that is often unavailable in other Soviet stores—and they accept only foreign currency.

HOTELS

Booking a hotel room in the Soviet Union is nothing like reserving one in the U.S. All reservations are ultimately handled by Intourist, which works in conjunction with U.S. tour operators and travel agents. Visitors may request a preferred hotel, but will not always get their first choice. Furthermore, there is little chance of changing the reservation once it has been made. However, Intourist can usually book a room in a deluxe or first-class hotel, which is always recommended for American travelers. The good news is that there are a number of fine hotels in Leningrad, so even if visitors don't get their first choice, they will be comfortable.

Built in 1970, the Leningrad Hotel is a modern, deluxe hotel with 743 suites, many of which overlook the Neva River. There are three bars and nightly entertainment, including jazz, a variety show, and dancing. Another new hotel is the Pulkovskaya, which has 840 suites with TVs, radios, and refrigerators. The hotel includes restaurants, saunas, and numerous shops.

The Pribaltiskaya, built in conjunction with a Swedish firm in 1979, has 1,200 suites, four restaurants, seven banquet halls, six bars, saunas, a swimming pool, and a bowlin alley. The oldest of the group, the Evropeiskaya, dates from 1824. It has 257 rooms, a restaurant, and a bar that's open until 2 A.M.

HOW TO GET THERE

Yugotours (212-563-2400), General Tours (800-221-2216), and Lindblad Travel (800-243-5657) all offer tours to the Soviet Union that include a visit to Leningrad.

Serenissima (800-323-7308) has a special one-week tour called Palaces and Gardens of St. Petersburg that includes two performances of the opera or ballet and visits to the Hermitage and the Russian Museum.

For more information on travel within the Soviet Union, call Intourist (212-757-3884). The agency does not sell tickets, but it is the main source of tourist information and travel arrangements. ◉

The new Sands Beach Resort. A

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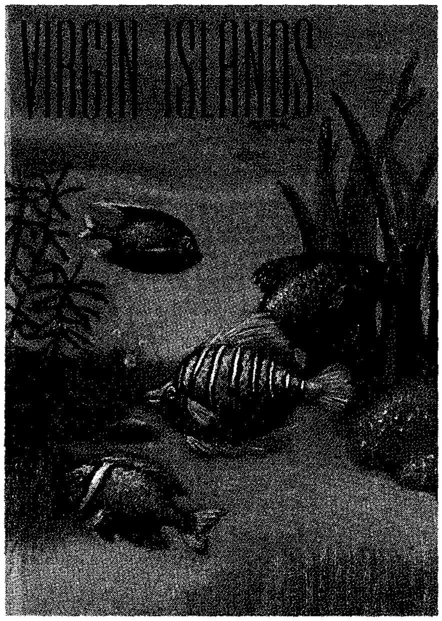


DIVING AMID THE CORAL COVES

Swim with a sea turtle. Follow an underwater trail. Explore and photograph sunken ships and vivid coral formations: The U.S. Virgin Islands are renowned for their underwater treasures—both living and long-abandoned. Snorkeling and scuba diving are two of the most popular activities here, and there are classes for novices as well as experienced divers.

Most people associate the Virgin Islands with wintertime travel, but the temperature averages between 77 and 82 degrees year-round. Peak tourist season is between December and April, yet spring and summer stays in the Virgin Islands are pleasant, uncrowded, and less expensive than in winter. Divers will be pleased to learn that early summer is the time of the clearest and warmest water.

WHICH ISLAND?

The U.S. Virgin Islands, a territory of the United States, are located about 1,100 miles southeast of Miami and 70 miles east of Puerto Rico, and include about 50 islands—some not much more than oversize rocks. The three largest and most populated islands are St. Thomas, St. Croix, and St. John.

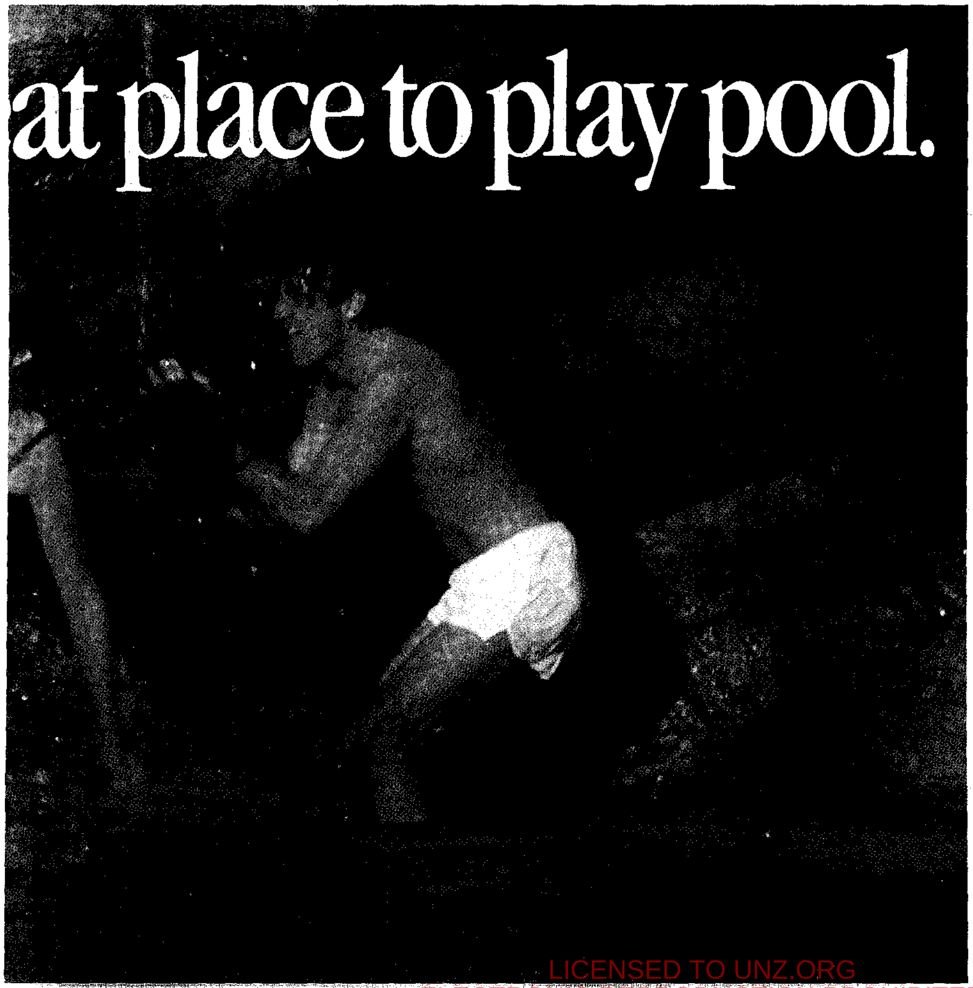
St. Thomas, which is 13 miles long and less than 4 miles wide, with a ridge of mountains running down its middle, is the busiest of the three islands. International cruise ships dock at the harbor in Charlotte Amalie. St. Thomas has an active nightlife, and visitors who come between April 18 and 23 will find themselves in the middle of one of the liveliest carnivals in the Caribbean. The mingling of African and Christian elements creates a colorful festival of costumes, food, dancing, and calypso and reggae music.

St. Croix, the largest of the Virgin Islands, is about 23 miles long and 7 miles wide, and is considered the best island for diving. St. Croix was the first of these islands to be discovered by Christopher Columbus, who sent an exploration crew ashore, only to have his men chased back to their boats by island inhabitants. Christiansted and Fredericksted are the two major towns on St. Croix, and both are rich in history.

St. John is the smallest of these three islands, measuring only 9 miles long and 4 miles wide. More than half of its total area is National Parks land, thanks in part to Laurance S. Rockefeller, who bought the land and turned it into a public preserve. Rockefeller saved a corner of the property for a private resort called Caneel Bay, the first of a small group of worldwide luxury resorts known as Rockresorts. St. John is quiet and unspoiled. Celebrities and executives often retreat to this island and its beaches.

DIVING IN ST. THOMAS AND ST. JOHN

There are a number of dive sites off St. Thomas and St. John, as well as the


at place to play pool.

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> ENCRUSTED WITH SEA LIFE, THE PILINGS OF FREDERIKSTED PIER ON ST. CROIX CREATE AN UNDERWATER FOREST INHABITED BY STRANGE CREATURES SUCH AS THE BATFISH, WHICH WALKS ALONG THE OCEAN FLOOR.

surrounding smaller islands. Among the most intriguing is the wreck of the *Cartanser Senior.* Legend has it that this ship was used for smuggling and was hastily abandoned by its crew. It sank and was deemed a navigational hazard by the U.S. Army Corps of Engineers, who then planned to demolish it.

Protesting divers saved the ship, after both sides agreed to have it moved to a less hazardous location. Coral and sponge have grown around the wreck, and colorful species such as parrotfish, angelfish, and yellowtail snappers have moved in. Since the wreck now rests in 35 feet of calm waters, it is accessible to novice and experienced divers alike.

The Baths at Virgin Gorda, an underwater rock formation in the British Virgin Islands, is an easy day trip from either St. Thomas or St. John. The smooth granite rocks that form a maze of tunnels and passageways, the clear water (visibility averages 75 feet), and the abundance of marine life all combine to make this one of the best spots for snorkeling.

For those who want to see the underwater sights without getting wet, the *Atlantis* submarine—which docks at St. Thomas—cruises at depths of 150 feet. It holds 48 passengers. The trip lasts one hour and costs $48 for a day cruise and $56 for a night cruise. For reservations, call 809-776-5650.

Also on St. Thomas, Coral World (809-775-1555) is an underwater museum with a watertight observatory on the ocean floor that lets visitors watch as fish swim by. The park also has an aquarium and other exhibits.

DIVING IN ST. CROIX

Frederiksted Pier is a hauntingly beautiful place to explore, especially at night. Completely encrusted with sea life, the pilings give the appearance of an underwater forest inhabited by strange creatures such as the batfish, which walks along the ocean floor on its pectoral fins. At night, sea horses, anemones, octopuses, and brittle stars come out of hiding; and daytime fish, such as puffers and trumpet fish, are at rest and can easily be approached and observed. (One note of warning: The coral here, as elsewhere, can be sharp, and divers are advised to wear protective clothing.)

The West End Reef, off Butler Bay in St. Croix, is another good place to dive. Whereas many dive sites must be reached by boat, here one can simply wade into the water from the beach and enter a landscape of underwater plains covered by waving sea grass. Huge sea turtles and schools of dolphins are often sighted. Dolphins can be delightful diving companions. And loyal, too: There are stories of divers being surrounded by dolphins—who protected them from sharks.

WHERE TO STAY

The Stouffer Grand Beach Resort (800-233-4935) on St. Thomas offers what it calls the Ultimate Lifestyle vacation: Eight days and seven nights of pampering that begin with helicopter transport from the airport to the resort. Other amenities include shopping and island tours in a private limousine, sailing on a private yacht, helicopter service to and from an evening of dinner and gaming in Puerto Rico, and dinner at four of the best restaurants in St. Thomas.

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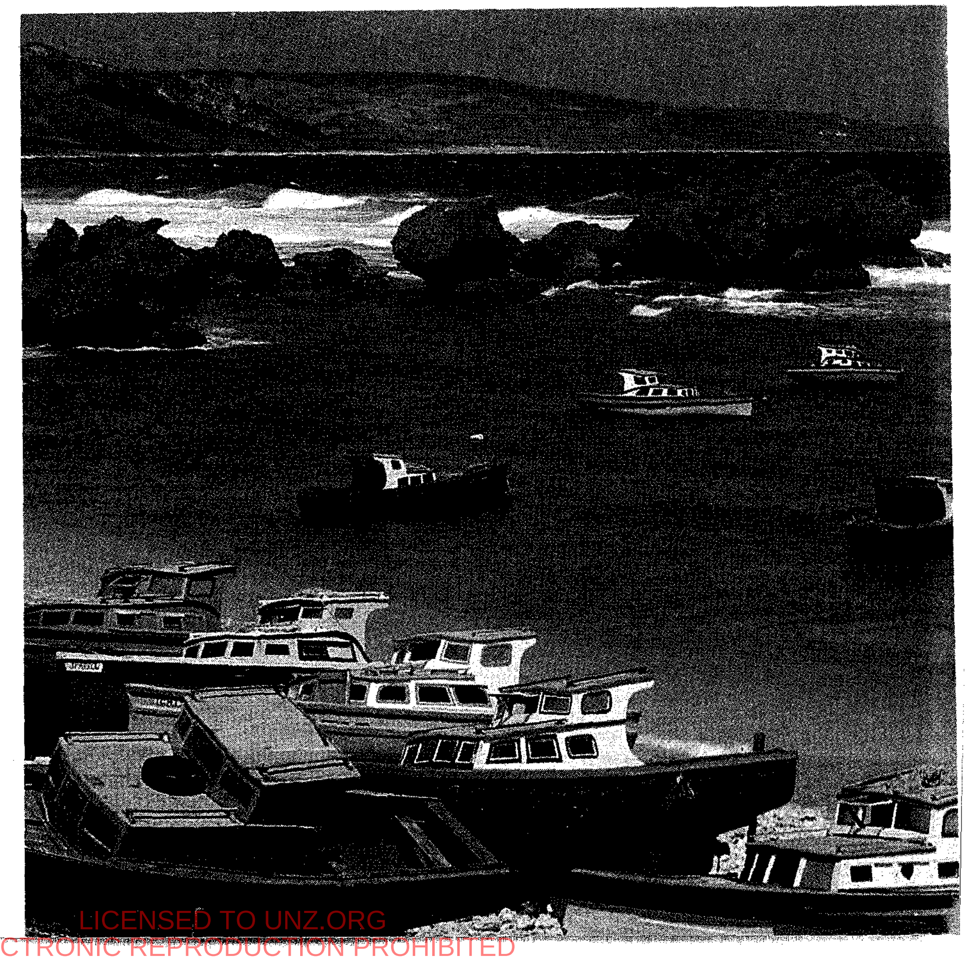

om rates range between $155 and $330 er couple per night.

Frenchman's Reef (800-524-2000), also n St. Thomas, has 24 duty-free shops, a ightclub, two swimming pools, four tennis ourts (lighted for night play), scuba-diving struction, an oyster bar, and six restaurants. uring the season (December through April), ates range from $220 to $375 per room per ight. Off-season rates are $175 to $275.

Opened in December 1986, the Carambola each Resort and Golf Club (800-223-7637), n St. Croix, is one of the newest Rockresorts. he 156 deluxe guest rooms at Carambola re in 26 two-story villas that combine aribbean- and Danish-style architecture. The oms are spacious, with separate sitting, leeping, and dressing areas, and large creened-in porches. Reflecting the ockresorts philosophy of undisturbed elaxation, there are no telephones or TVs in he rooms. Rates from April 17 to May 31 are 163 per person, based on double occu- ancy; $140 from June 1 to October 31.

Caneel Bay (800-223-7637), the original ockresort, is located on St. John. The ajority of its 171 rooms overlook one of the esort's seven private beaches. Activities at aneel Bay include tennis, horseback riding, arden tours, aerobics classes, water-skiing, eep-sea fishing, sailing, windsurfing, and cuba diving.

Rates at Caneel Bay range from $133 to 198 per night per person (April 17 to May 1), and $118 to $175 (June 1 through ctober 31), based on double occupancy. rices include three meals daily and the use f tennis courts and beach equipment.

The Virgin Grand Beach Hotel (212-61-4540), which opened in December 986, is located on a wooded hillside verlooking a private beach. There are 264 eluxe guest rooms, suites, and townhouses. he rooms are decorated in rose and violet— he colors of a Caribbean sunset. Private atios providing a view of the sea and sky omplete the design.

The resort also has an 11,000-square-foot wimming pool and lighted tennis courts, and ffers guests the use of sailboats and a rivate yacht for cruises and excursions. cuba and snorkeling equipment and nstruction are also available. Daily rates at he Virgin Grand Beach Hotel are $395 to 555 per couple, during peak season December 19 to April 17), and $295 to $455 ff season.

Eastern, American, and Pan Am airlines all rovide air service to the U.S. Virgin Islands rom New York, and cruise lines such as oyal Caribbean call at St. Thomas. For more nformation about travel to the Virgin Islands, rite the U.S. Virgin Islands Division of Tourism, 1270 Avenue of the Americas, New York, NY 10020, or call 212-582-4520.

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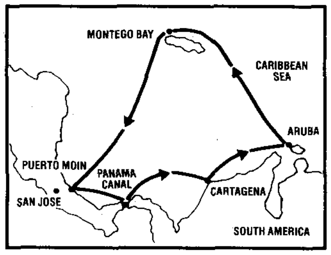

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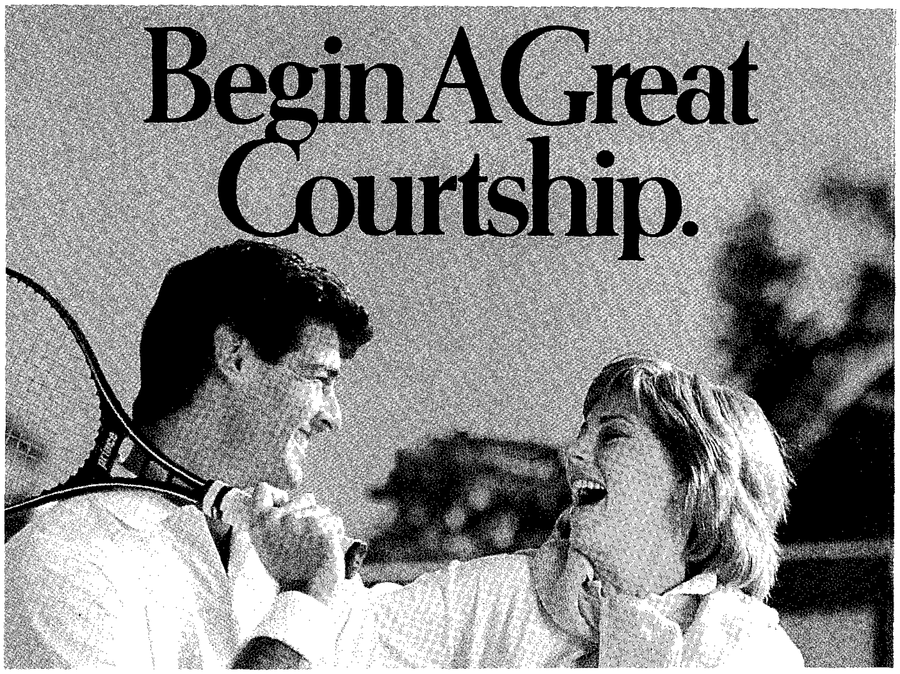
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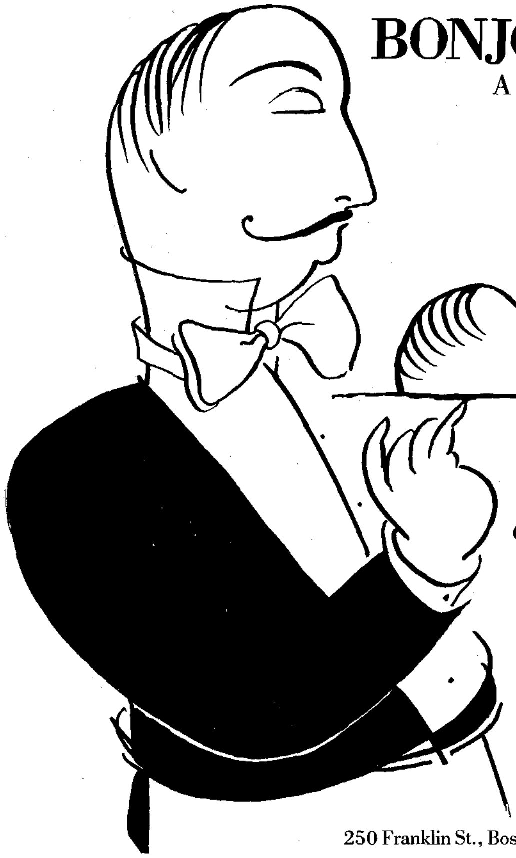

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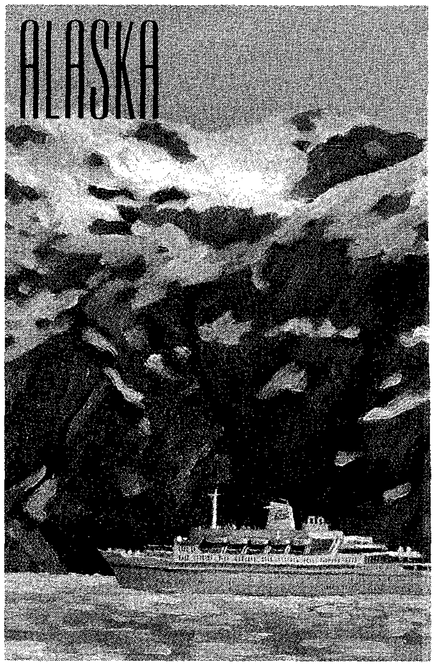


SAILING UNDER THE MIDNIGHT SUN

Imagine walking on a glacier in the middle of summer. Or sighting a pair of *humpback whales—and impulsively* following in their wake by boat. Or ending a midnight meal of fresh king salmon, "moose" milk (cow's milk laced with cinnamon and whiskey), and sourdough bread—while the sun is still overhead. These extraordinary pleasures are just part of the reason more and more visitors from the Lower 48 are drawn each year to the land of the short, cool summer.

How cool is it? At the 500-mile-long southeastern panhandle—where Juneau, Ketchikan, and Glacier Bay National Park lie within the fjords and forests of the Inside Passage—summer temperatures average in the mid-50s. Way up north—in Barrow, *above the Arctic Circle—from June to August* the mean temperature hovers around 40 degrees and the sun never sets.

All this daylight (even in southern Alaska, the summer sun shines for eighteen hours) leaves plenty of time for activity. In Nome, the Midnight Sun Festival (June 18 and 19) includes a raft race down the Nome River. The highlight of the summer-solstice festival *in Fairbanks (June 18 to 26) is the Midnight* Sun Baseball Game on June 20—and there's no need for stadium lights. The Alaska State Fair (August 25 through September 5) takes place in Palmer, and giant vegetables raised in the extended sunshine (such as a 63-pound cabbage and a 5-pound beet) are on display.

Alaska has not only some of the most diverse and breathtaking scenery in the ountry—from glaciers and fjords to ountains and tundra—it also has more of it han any other state. Bordering two oceans nd three seas, this mega-peninsula is equal n size to one-fifth of the land mass of the ontinental United States. It takes ten hours o reach Anchorage from New York; round-rip fares on Northwest Airlines (800-25-2525) begin at $574.

The beauty of Alaska's wilderness urrounds visitors to Denali National Park 907-274-5366), the state's most popular ttraction. Covering more than 6 million cres, the immense preserve is larger than he state of Massachusetts, and contains ount McKinley, at 20,320 feet the tallest eak in North America. The Kantishna ilderness Tour is perhaps the best way to ecome acquainted with the park: The arrated twelve-hour bus excursion covers 180 miles. During the tour, which costs $69 per person, visitors are likely to see moose, grizzly bears, caribou, and many of the 157 species of birds, including bald eagles, that live in the park.

Denali can be reached by air and by railroad, and is a five-hour drive from Anchorage. The park offers a wide variety of accommodations, from the National Park Hotel to cabins with hot tubs. And, of course, the rugged can pitch a tent.

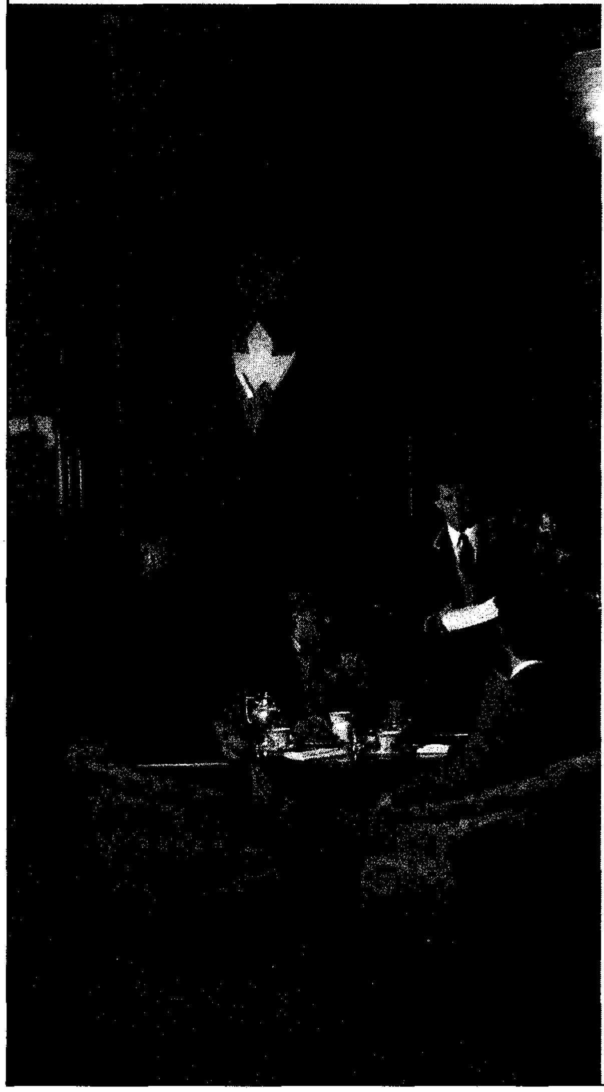
WILDERNESS ADVENTURES

Outdoor vacation adventures are growing in popularity, and tour operators offer itineraries for those interested in the wilderness, history and native cultures, fishing, and gold mining (you can actually pan for gold at the Crow Creek Goldmine in Anchorage, an active goldmine during the Gold Rush now run by a native New Yorker).

For those who like to camp, hike, and go rafting, CampAlaska (907-376-9438) organizes trips that range in length from 7 to 28 days. The group of a dozen campers travels in a touring van during the day, and sets up camp at night. A one-week tour from Anchorage is $475 per person, plus $45 for food, which is prepared at the campsite. Camping gear and tents are supplied.

The newly opened Salmon Falls Resort (800-247-9059), 17 miles north of Ketchikan, is a haven for people who fish. The salmon—pinks, chums, sock-eye, king, and silver—weigh in between 5 and 90 pounds. The resort charges $295 per person per night, which includes lodging, meals, use of boats and fishing gear, round-trip airport transfers from Ketchikan, and, most importantly, the cleaning, freezing, and packaging of the catch.

Less than one-fifth of Alaska is accessible by car. A few miles outside of even the major city hubs, roadways turn to gravel and often



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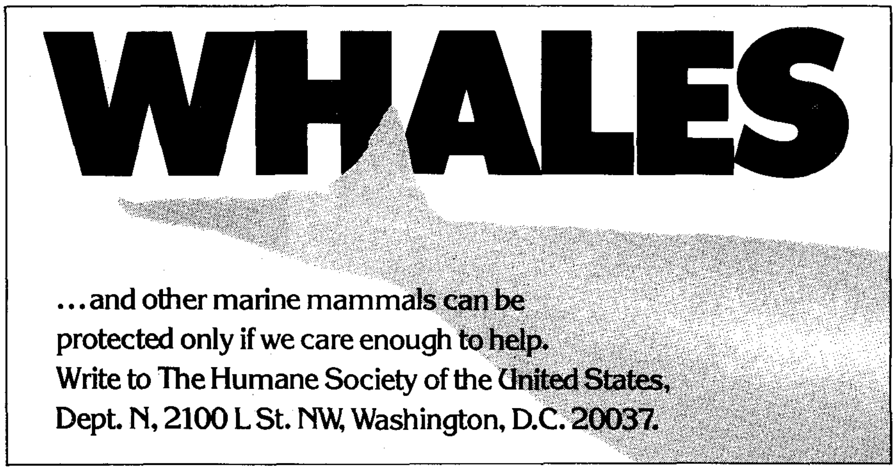

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GRAND PANORAMAS OF THE WILDERNESS KEEP PASSENGERS OUT OF THEIR CABINS—AND PORTS OF CALL SUCH AS KETCHIKAN, JUNEAU, AND SITKA LURE THEM ASHORE.

end in the wilderness, where bears and moose are more plentiful than services for motorists. With all of this territory to cover, it should come as no surprise that one Alaskan in 40 (about 10,000 out of a population of 401,851) is a registered pilot.

Air-taxis and charters, helicopters and single-engine planes travel the skies. "Flightseeing" is the best way to view the state's expansive interior. ERA Helicopters Flightseeing Adventures (800-843-1947) charges $245 for its 115-minute Glacier Extravaganza tour from Anchorage. The helicopter sweeps past waterfalls and lands next to the Knik Glacier, which is 25 miles long and 3 miles wide. Passengers alight for a brief picnic and stroll among snow-capped peaks.

SAILING ALASKA

Cruise liners give travelers the opportunity to view the spectacular Alaskan wilderness from a deck chair aboard a floating resort. In the past five years, the number of people taking summer cruises here has doubled. This year, at least 23 ships sailing for 14 lines will carry an estimated 250,000 passengers through Alaskan waters.

Comfort is only part of the cruise-ship allure. Passengers get to see and photograph birds, animals, and creatures of the sea in their native habitats. Grand panoramas of the wilderness keep guests out of their cabins—and ports of call such as Ketchikan, Juneau, and Sitka lure them ashore to explore and shop for gold-nugget jewelry, soapstone items, even authentic totem poles. Dining onboard is sumptuous, with specialties determined by the nationality of the cruise line.

The larger ships offer a wide range of activities and entertainment. Smaller ships have the advantage of easier access to narrow harbors. All cruise among the ice floes in glacial fjords. On some lines, routes are flexible, and the captain may veer slightly off course to catch sight of bears feeding or to come breathtakingly close to a waterfall.

Regency Cruises' (800-341-5566) *Regent Star*, which can accommodate 950 passengers, sails from the middle of May though September 11. On the northbound leg, the seven-day journey begins in Vancouver and ends in Whittier, near Anchorage. It includes four ports of call: Ketchikan, Juneau, Skagway, and Sitka. Prices begin at $1,065 per person, double occupancy, and rise to $2,395. There are also cabins for those traveling alone, and prices for these start at $1,280, excluding airfare.

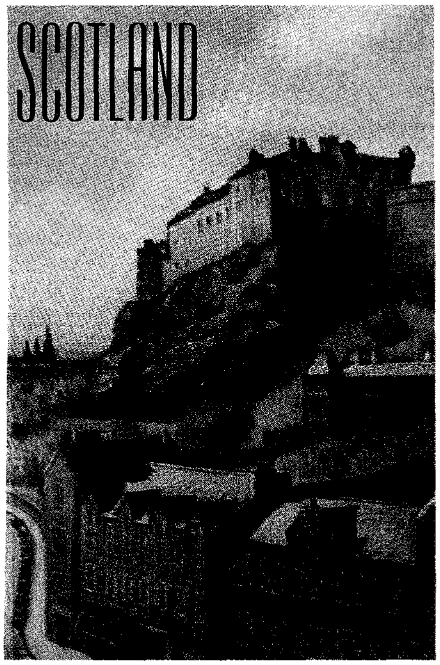
Through Regency Cruises, passengers can arrange pre- or post-cruise extensions of their trip that incorporate rail tours inside Alaska. An eleven-day tour includes the seven-day cruise as well as travel and lodging in Anchorage and Denali National Park and costs $1,495 to $1,635. A fourteen-day cruise continues north to Fairbanks and Prudhoe Bay, where the Alaska pipeline begins, and costs $2,595.

Exploration Cruise Lines' (800-426-0600) *Explorer Starship* holds 250 passengers. Inside each stateroom is a color TV and VCR, direct-dial telephone, refrigerator, and bar. There's an onboard health club with a spa, a swimming pool, and a videocassette library. Smaller ships in Exploration's fleet hold just 60 passengers, and the emphasis is on the destination: Bow landings enable voyagers to alight easily—even onto glaciers.

Holland America Line's (800-426-0327) *Rotterdam*, *Nieuw Amsterdam*, and *Noordam* all depart from Vancouver, offering four- and seven-day cruises. Seven-day cruises begin at $999. Holland America's Westours Explorer rail component features trips between Anchorage, Denali National Park, and Fairbanks. Reclining lounge seats and large, curved windows allow passengers to enjoy the unobstructed views in comfort. In the dining car, tables set with fresh flowers, china, and silver hold Alaskan specialties such as salmon and prawns.

Budget-minded travelers who don't object to roughing it use ferries of the Alaska Marine Highway System (800-642-0066) to get around. One can get from Seattle to Ketchikan in 40 hours for $130—but sleeping quarters consist of a deck chair outdoors or a space on the solarium floor for a sleeping bag. For an extra $137, two people can share a cabin with a window; reservations are necessary and must be made early. The *Columbia*, which sails once a week, holds 700 passengers and 120 cars. In addition to the 96 staterooms, there are cocktail lounges and a cafeteria.

The truly intrepid may want to consider Alaska as an off-season destination. In March, the 1,049-mile Iditarod dogsled race is run from Anchorage to Nome. And strong-bodied adventurers will find Alaska the place to try the newest sport—and possibly the most perilous one ever conceived: ice-climbing on frozen waterfalls. ◉



EDINBURGH SUMMER FESTIVALS

The Edinburgh Festival first appeared in 1947 as a hopeful sign of artistic celebration in a world made weary by war. Today, it is the largest and most comprehensive showcase of the arts anywhere, and it has made Edinburgh a haven for those interested in culture.

The Edinburgh International Festival (August 14 to September 3) now encompasses a host of events. Orchestras and theater, ballet, and opera companies as well as individual musicians, singers, actors, and dancers perform. Artists, sculptors, galleries, and museums also stage exhibitions. This year's festival will highlight works from Italy. But there will also be performances from China, Japan, the United States, the USSR, France, Spain, Sweden, and many other nations. Ticket prices for these performances are modest, and booking begins in May.

The Festival Fringe is an alternative celebration that provides audiences with a more experimental and often irreverent version of the main event. Eight theater companies that were not invited to participate in the original festival decided to perform locally anyway. To this day, anyone who wants to perform in the Fringe may do so. This open attitude toward innovative performers has helped many artists, including Dudley Moore and the Monty Python team, at the start of their careers.

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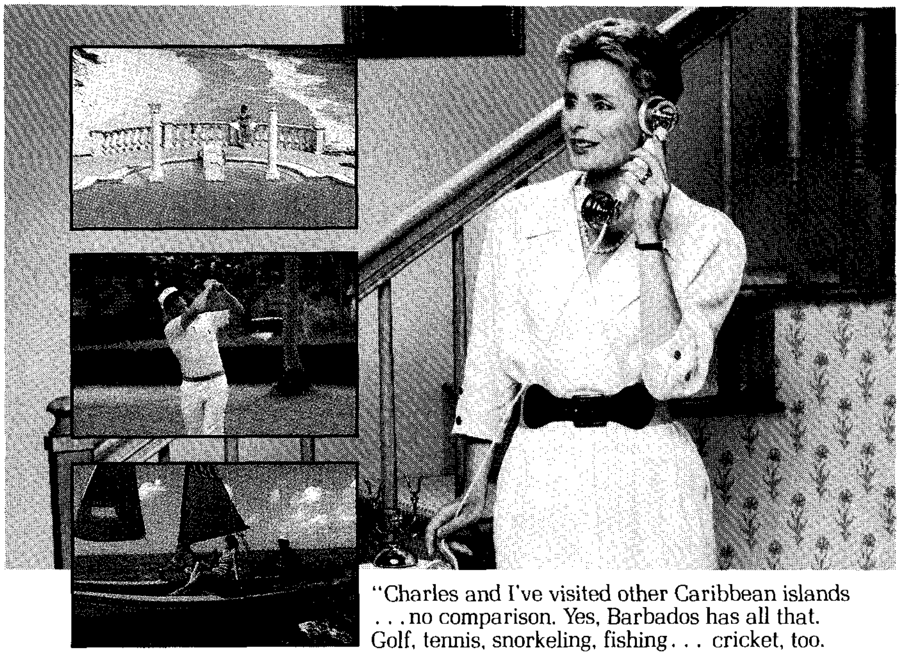

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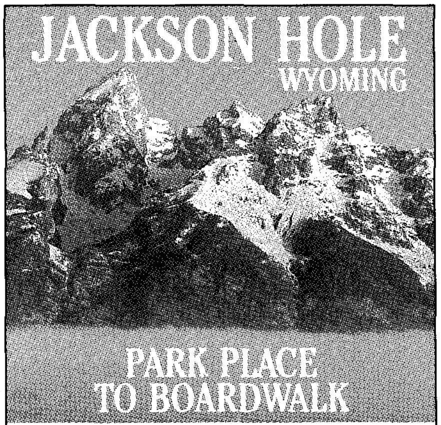

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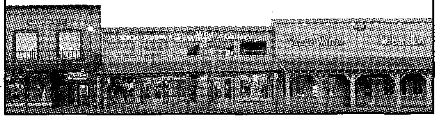

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and pageantry that takes place every evening during festival time in the courtyard of the ancient Edinburgh Castle. From bagpipes to brass, marching bands from all over the world come together to participate. Last year's Tattoo even included a performance by the Police Dogs of the Royal Air Force.

Two more festivals round out the season. The Edinburgh Film Festival (August 13 to 28) shows new feature films, as well as shorts, animated films, and documentaries. There will also be audience discussions with filmmakers. The Edinburgh Jazz Festival (August 20 to 27) presents a week of traditional- and progressive-jazz performances.

WHERE TO STAY IN EDINBURGH

Accommodations in Edinburgh range from inexpensive rooms in private homes to suites in deluxe hotels.

The Edinburgh Sheraton hotel (800-325-3535) opened in 1985 in Festival Square. It has 265 rooms with 24-hour room service, color television and in-house movies, a business center, restaurant, and cocktail lounge.

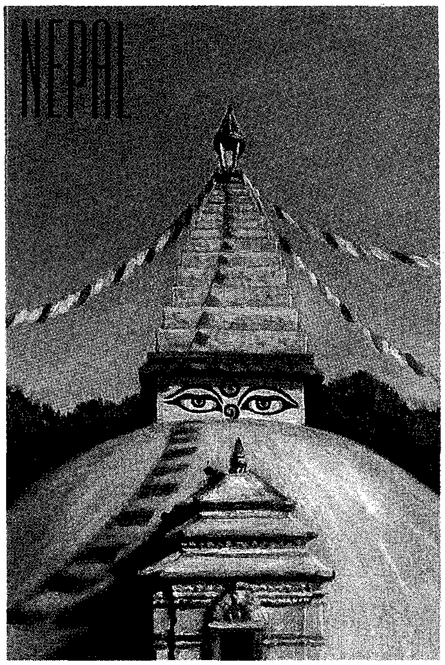
The Caledonian, on shop-lined Princes Street, is an elegantly renovated former railroad hotel, with 254 ornate and spacious rooms. The Roxburghe Hotel, in Charlotte Square, has 76 rooms and is known for its first-class service.

Travel Concepts (617-266-8450) offers a tour of Scotland this summer (August 10 to 21) that will enable travelers to attend the Edinburgh Festival as well as visit castles and Loch Ness. The cost, $2,595 per person, based on double occupancy, includes round-trip airfare from New York.

Maupintour (800-255-4266) combines a trip to the Edinburgh Festival—including three nights in the Edinburgh Sheraton, a festival performance, and the Military Tattoo—with three nights in London. The cost is $1,569 per person, excluding airfare.

Abercrombie & Kent (800-323-7308) offers a tour of Scotland on the Royal Scotsman train, which features a number of restored turn-of-the-century cars. The train carries a maximum of 28 guests, allowing passengers to travel in comfort. The package also includes special sightseeing visits to castles, private houses, and gardens. Tours last three or six days, and cost from $1,590 to $4,290.

British ticket agents Edwards & Edwards (212-944-0290) and Keith Prowse & Company (212-302-7077) can help to book tickets for Edinburgh Festival events. For more information about travel or festivals in Scotland, contact the British Tourist Authority (212-581-4700). ●



TEMPLES AND TIGERS

Nepal, the small kingdom in the Himalayas northeast of India, has as its natural border the highest mountain in the world—snowy Mount Everest. Yet its capital, Kathmandu, lies in a warm valley. Hippies flocked to this spiritual and social center during the 1960s and '70s. Now, most of them have left, although Freak Street—with its secondhand bookshops, inexpensive restaurants, and lodges—still remains.

Kathmandu is filled with exotic temples. Durbar Square contains more than 50, along with numerous religious monuments. At the edge of Durbar Square is the Kumari Bahal, or the House of the Living Goddess. The goddess is chosen at age four or five from a group of girls, all born into the Sakya clan of goldsmiths and silversmiths. After a term of residing in the temple, she is free to marry. However, legend has it that a former goddess will bring bad luck to her husband.

In the central part of Durbar Square stands the Black Bhairav, a terrifying statue of Siva—the Hindu god of destruction and rebirth. Snarling and glaring, he wears a string of skulls, and his three pairs of arms brandish a hatchet, a severed head, a sword, and a shield. He stands on a corpse, signifying triumph over human ignorance, and holds out a skull bowl for offerings. It is said that if one tells a lie in front of the Bhairav, the liar will bleed to death on the spot.

sputes in Kathmandu frequently end with e dare: "Tell that to Kal Bhairav."

The temple of Ugratara, who is worshiped r relief of eye problems, is located northeast Durbar Square. The many pairs of glasses ft on the walls of the temple are a testament Ugratara's healing powers. Not far from is temple is a piece of wood with a iniature gilded image of the god of tooth- he—Vaisha Dev. The wood is covered with yers of nails, hammered in by those wishing pin down the evil spirit that afflicts them. If at doesn't work, there is a street lined with entists' offices right around the corner.

South of Durbar Square are a number of mples that contain erotic carvings elebrating creation and life. Adko Narayan is ne of the main temples to Vishnu, the god of eation. Jaisi Dewal is a 17th-century Siva mple, and Ram Chandra Mandir is a temple Rama that bears miniature erotic carvings.

Before leaving Kathmandu, one may want visit the Ashok Binayak, shrine of the athmandu Ganesh—the elephant-headed on of Siva and Parvati who is known as the od of good luck and the remover of bstacles. Worshipers come here to ensure a afe journey.

For those staying a while, the Everest heraton hotel (800-325-3535) has nine restaurants offering a variety of international cuisines. The Soaltee Oberoi hotel has four restaurants, a casino, swimming pool, and tennis courts.

UGRATARA IS WORSHIPED FOR RELIEF OF EYE PROBLEMS. THE MANY PAIRS OF GLASSES LEFT ON THE WALLS OF THE TEMPLE ATTEST TO THE DEITY'S POWER.

ROYAL CHITWAN NATIONAL PARK

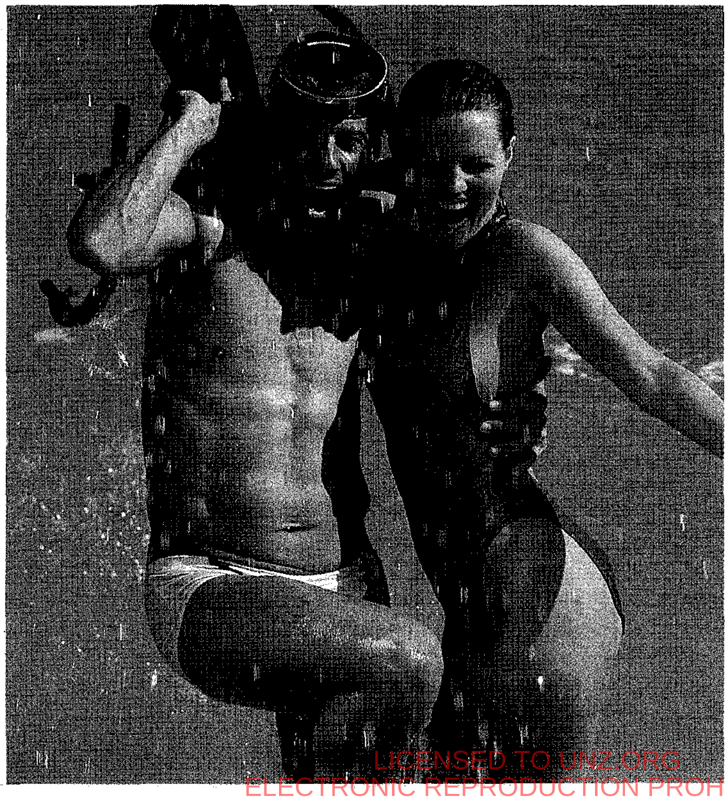
In the past 50 years, the tiger population in the Indian subcontinent has dropped from 40,000 to about 2,000. Forty of them live in Royal Chitwan National Park, 75 miles southwest of Kathmandu. Visitors to Tiger Tops Jungle Lodge—a center for research on the Royal Bengal tiger—land at Meghauli airstrip and are transported, sometimes by elephant, to the two-story lodge, which is built on stilts.

Evenings at Tiger Tops bring the opportunity to watch some of these tigers from behind protective viewing blinds. During the day, elephants are used to carry visitors and naturalists on expeditions throughout the park. This is the best means of transportation in an area known for its 20-foot-high elephant grass. Rare one-horned rhinoceroses (there are only 1,000 left in the world), leopards, buffalo, jackals, wild boars, sloth bears, monkeys, mongooses, and two kinds of crocodiles all live in Royal Chitwan National Park. More than 400 species of birds are also found in this preserve, so it's well worth toting a zoom lens and binoculars.

There are two other Tiger Tops camps for those who would like to explore further: tented camps on an island on the Narayani River, and one on a hillside overlooking a Tharu village, where the original inhabitants of the region live.

HOW TO GET THERE

Abercrombie & Kent (800-323-7308), Hemphill Harris (800-421-0454), Maupintour (800-255-4266), Lindblad Travel (800-243-5657), and Inner Asia Expeditions (800-551-1769) all arrange tours of Nepal and northern India. Many of them visit the places mentioned above, along with various other destinations. Private tours can also be arranged. ●



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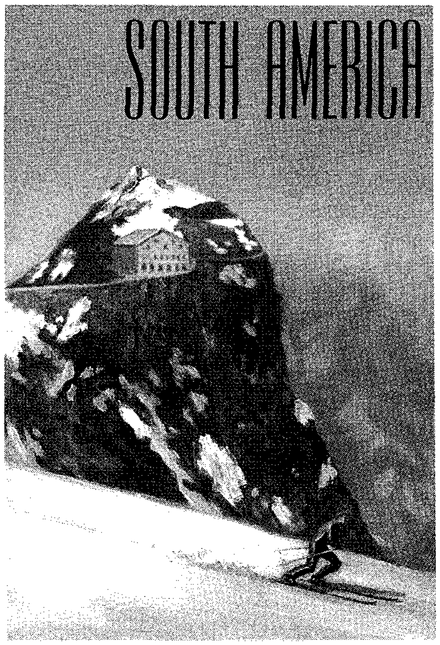


SKIING THE ANDES

The biggest problem for skiers is summer. How do the professionals keep in shape? How do the ski bums survive? Many go to South America, where the seasons are reversed, and July, August, and September are the prime months for skiing in the Andes. Unlike trails at ski regions in the U.S., which often snake among the pine trees, most Andean runs are high above the timberline. A few black, volcanic rocks and plenty of deep, white snow are all you will find here. This is pure skiing territory.

Well-to-do South Americans make up half of the visitors to these resorts, which can seem like oases of warmth and sensuality in this stark-but-beautiful landscape. Portillo, in Chile, and Bariloche, in Argentina, are two of the oldest and best-known ski resorts in South America. A new one, Las Leñas, in Argentina, may soon surpass the others in both style and popularity.

PORTILLO

Located less than 100 miles from Santiago, Portillo has some of the most challenging trails and most comfortable lodgings in Chile. Portillo's light, deep powder—generally 18 inches over a 100-inch base—is said to be best during August and September, which is when most of the competitions take place. The World Cup Ski Championships have been held here, among many other events.

Portillo has a vertical drop of 2,460 feet. There are eleven lifts (the highest rising to 11,020 feet), seven main runs, and a variety of slopes for all skill levels. The toughest slope, Roca Jack, is 2,442 feet long, with a 1,120-foot vertical—averaging close to a 40-degree angle. Another challenging run is 9 miles long, with a 3,000-foot vertical. It starts from the Christ of the Andes monument on the Argentine border. The monument bears the inscription "These mountains will crumble before Argentines and Chileans break the peace sworn at the feet of Christ the Redeemer." So far, so good: Peace holds, and the mountains are still standing.

The Gran Hotel Portillo is located right at the base of the slopes, in a valley with mountain peaks on three sides. The hotel accommodates up to 500 guests, and has a movie theater, nightclub, heated swimming pool, and sauna. The hotel is so comfortable and well equipped that few are dismayed on the rare occasions when they are snowed in. When it's not snowing, guests sunbathe on the windscreened terrace by the swimming pool.

LanChile Airlines (800-225-5526) provides information about skiing in Chile. Both LanChile Airlines and Ladatco Tours (800-327-6162) offer packages to Portillo.

BARILOCHE

Bariloche is known as the Switzerland of Argentina—not only because of the skiing, but also because of the Swiss-style chalets, gabled houses, and chocolate shops that line the streets. It is located on the southern shore of Lake Nahuel Huapí, in the southwestern lake district of Argentina.

> **ANDEAN TRAILS ARE PERCHED HIGH ABOVE THE TIMBERLINE. A FEW BLACK, VOLCANIC ROCKS AND PLENTY OF DEEP, WHITE SNOW ARE WHAT YOU WILL FIND HERE.**

Cerro Catedral—so named because the peak's rock formations resemble a Gothic cathedral—is just 12 miles from downtown Bariloche, and stands 8,000 feet above sea level. Double chairlifts and a 25-passenger cable car take skiers to the top. The longest run is about 3 miles, and there are trails for all skill levels. However, snow can't always be guaranteed on the lower slopes, which are located below the timberline.

The annual Snow Festival, held here in August, is a sporting, social, and cultural event. Bartolome Mitre Street, in downtown Bariloche, is lined with boutiques where one can buy modestly priced hand-knitted wool sweaters, leather and ceramic goods, and ski clothes.

Chocolate lovers will be delighted to find shops devoted entirely to the stuff. Windows are stacked full of the finest homemade confections. The aroma from the kitchens where these chocolates are produced is enough to make even the strong-willed succumb.

There are a number of good hotels in Bariloche, most overlooking Lake Nahuel Huapí. One of the nicest is also the tiniest: El Casco has 20 rooms filled with antiques, and suites with private terraces. The Hotel Sc Bariloche offers a casino, sauna, and conference center. The Panamericano is the newest luxury hotel in Cerro Catedral, while the 72-room Hotel Catedral features golf, tennis, and horseback riding. The 225-room Club Med Llao Llao, expected to open in December, will be on the lakefront.

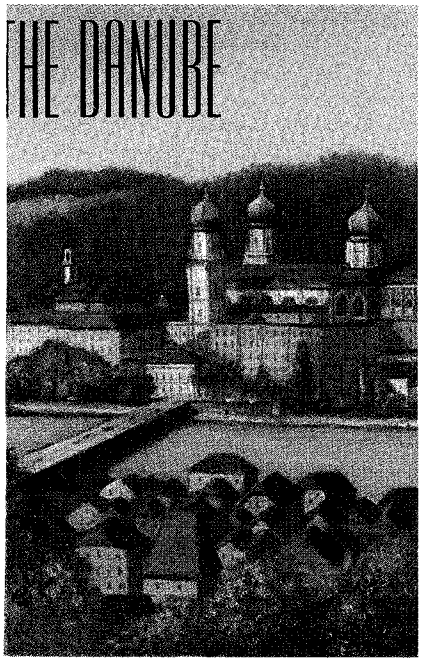
LAS LEÑAS

Located near the Chilean border, 155 miles south of Bariloche, Las Leñas is fast becoming the ski resort of choice in the Andes. The elevation is 13,000 feet, with a vertical drop of more than 4,000 feet. Snowfall averages 200 inches per year. Las Leñas has 35 miles of downhill trails, 10 mile of cross-country trails, and uninterrupted run of close to 5 miles. There are also guided, unmarked trails for the adventurous. The World Cup Races have been held here, and Las Leñas has become the training ground fo the U.S., Swiss, and French Olympic ski teams.

The resort complex includes a shopping center, two tennis courts, an indoor-outdoor swimming pool, sauna, eleven restaurants, piano bar, and a casino. Two heliports are also on-site.

SkiL International (800-862-7545) offers ski packages to Las Leñas that include round-trip airfare from Miami, one night in Buenos Aires, seven nights in Las Leñas, two meals per day, and unlimited skiing. Packages start at $1,710 for first-class accommodations, $2,070 for deluxe accommodations (per person, based on double occupancy).

Aerolíneas Argentinas (800-327-0276), Cavalcade Tours (212-695-6400), and Adventures on Skis (800-628-9655) also arrange packages to Las Leñas. For more information about Las Leñas or Bariloche, write the Argentine Tourist Information Bureau, 330 West 58th Street, New York, NY 10019, or call 212-765-8833. ●



MUSICAL INTERLUDES

Mozart, Beethoven, Haydn, Schubert, Strauss, Liszt, Bartók: These composers all lived and reated along the Danube, and their music an still be heard in the cities on the river. The anube runs through the hearts of two of the reat musical centers of the world—Vienna nd Budapest. Both of these cities maintain ıeir tradition of musical excellence and offer n abundance of concerts, operas, and music stivals.

IENNA

he clear, sweet voices of the Vienna Boys hoir have drawn visitors to Vienna for nearly 00 years. The choir performs at Mass in the hapel of Vienna's Imperial Palace every unday and religious holiday from early anuary to late June, and from mid-eptember to Christmas.

The Vienna Symphony, which performs ite-modern and contemporary works, can be eard at the Konzerthaus between October nd May. The Vienna Philharmonic features lassical programs in the Musikverein from eptember to June, and also accompanies the ienna State Opera.

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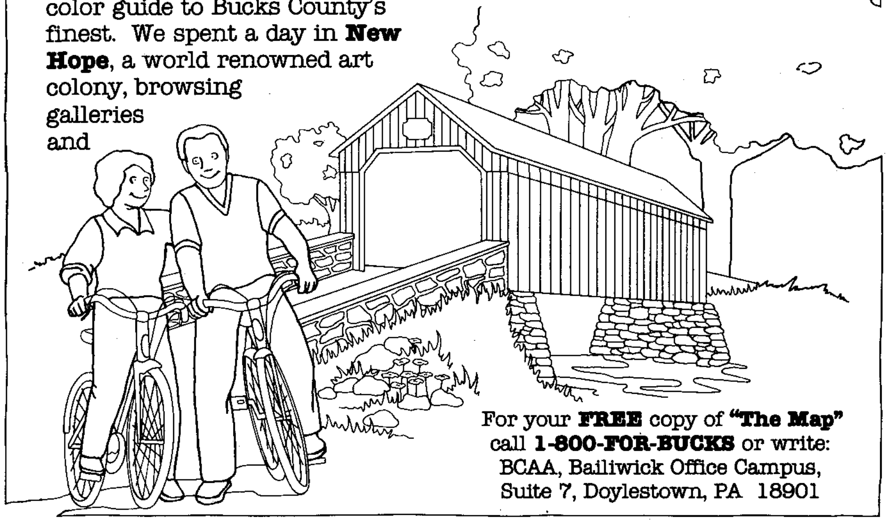

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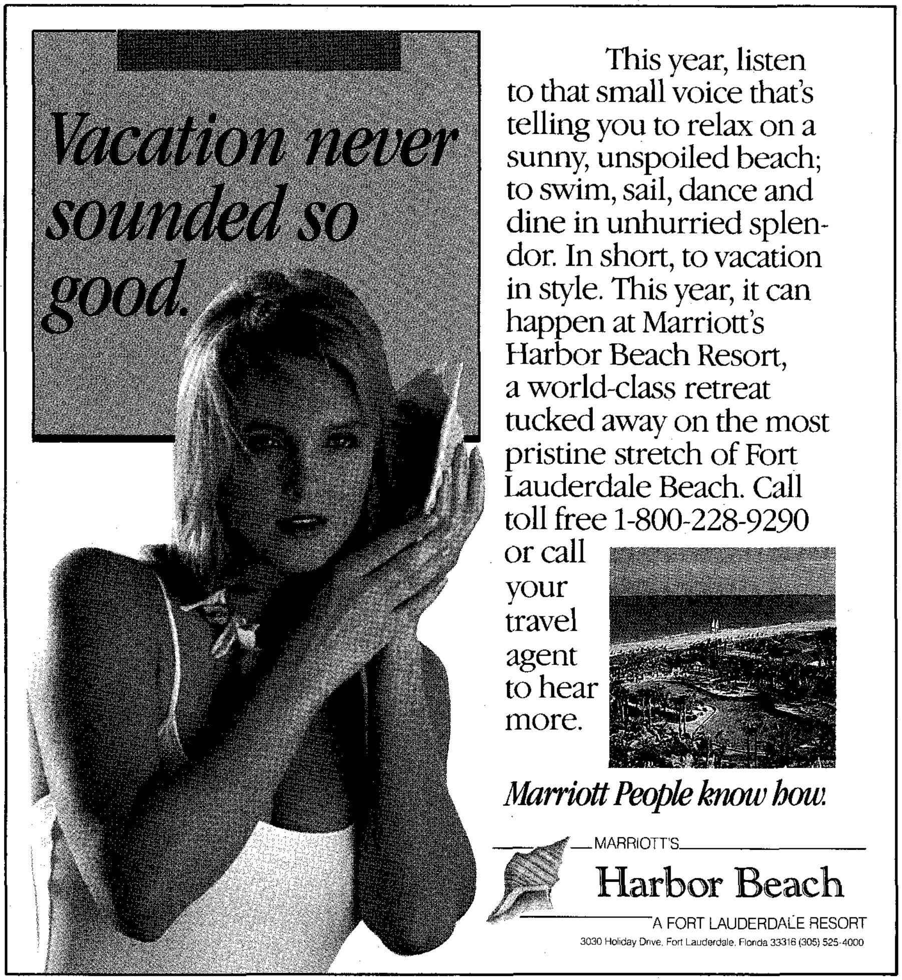
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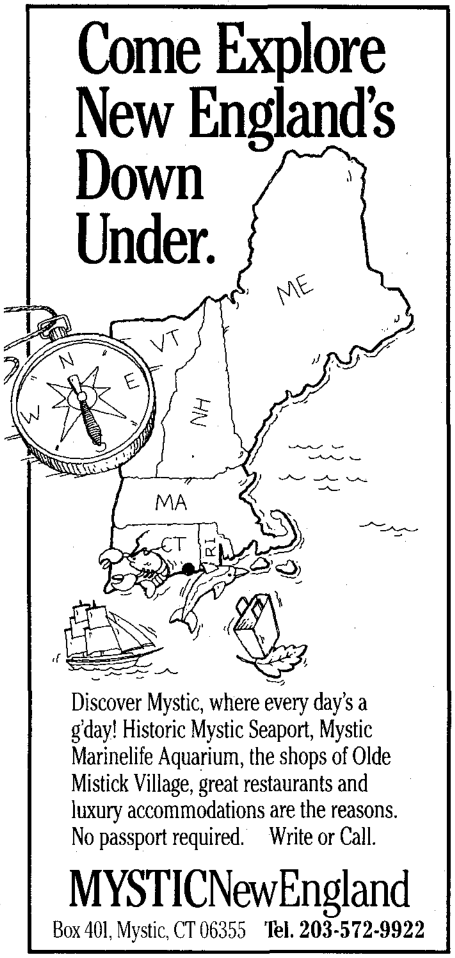
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performances this year will take place during Vienna Festival Week (May 6 to 14). The program includes Mozart's *Le Nozze di Figaro*, Schubert's *Fierabras*, Lehar's *The Merry Widow*, Verdi's *Otello*, Tchaikovsky's *Eugene Onegin*, and Wagner's *Die Walküre*.

Tickets for all these performances should be reserved well in advance. The Austrian National Tourist Board (212-944-6880) can provide performance schedules and help obtain tickets.

WHERE TO STAY IN VIENNA

There are two types of deluxe accommodations in Vienna: those in the major hotels, which are centrally located and offer modern luxuries; and those in old castles and manors that have been converted into hotels. In the best of the latter, the buildings, grounds, fountains, and gardens are maintained according to tradition, and the rooms are decorated with Viennese antiques. However, most of these castle hotels are outside of the city, so guests will need transportation.

One exception is the Schwarzenberg Palace, located in a nineteen-acre park right in the heart of Vienna. One wing of the palace functions as a splendid hotel. The palace is still owned by Prince Karl Johannes von Schwarzenberg, who can be seen walking in the park in the morning.

Hotel Sacher, built in 1876, is right across the street from the Opera House. The excellent restaurant there is the birthplace of the Sacher torte.

Hotel Schloss Dürnstein is a castle hotel located on the Danube, about 45 miles outside of Vienna. Built in 1630, the castle now contains a heated swimming pool, sauna and solarium.

BUDAPEST

Budapest may be the liveliest and most accessible of all the Eastern European capitals. Cafés and pastry shops stay open into the midnight hours. Fashions are contemporary, people are talkative and open, and the arts flourish.

Budapest is divided by the Danube into Buda and Pest, which are connected by numerous bridges. Buda, the older part of the city, is hilly and more residential. Pest is flat and more commercial. Margaret Island sits between them, in the middle of the Danube. This 112-acre park is noted for its rose and rock gardens, thermal springs, zoo, sports stadium, and outdoor concerts.

Major concerts are held at the Erkel Theater and the Academy of Music, in Pest. The State Opera House, also in Pest, has recently been restored, and it stages performances most nights. Opera is also performed at the Erkel Theater.

Quite a few musical events take place outside of Budapest in the summertime. Concerts in honor of Haydn are held in July at sterházy Palace in Fertöd. After the erformance, one may explore the Baroque-yle Music House, where Haydn once lived.

HERE TO STAY IN BUDAPEST

wo of the most modern hotels in downtown est are the Atrium Hyatt Budapest and the una Intercontinental, both near the State pera House.

For those who prefer Buda, the older, more enic side of the city, there is the Budapest ilton, right next to Matthias Church. The 0-year-old walls of the church were corporated into the design of the hotel.

A more traditional place to stay in Buda is e Hotel Gellért. Built in 1918, the Gellért is own for its thermal swimming baths with osaic, vaulted ceilings. Said to have erapeutic properties, the naturally heated ater pours into the baths from the mouths f marble sea monsters.

Torn between Buda and Pest? The xurious Thermal Hotel on Margaret Island is erfect for those who wish to attend the pen-air concerts held every summer on the land. The Thermal offers all the extras of a a: hot springs, curative treatment, and a wimming pool.

RUISING THE DANUBE

here are a number of ways to travel on the anube. For transportation between cities, or r a short sightseeing trip, the Hungarian ydrofoil and the Austrian Hovercraft are fast nd pleasant. Travel between Vienna and udapest takes four-and-a-half hours on ese boats, which each make one trip daily. ickets cost about $80 each way.

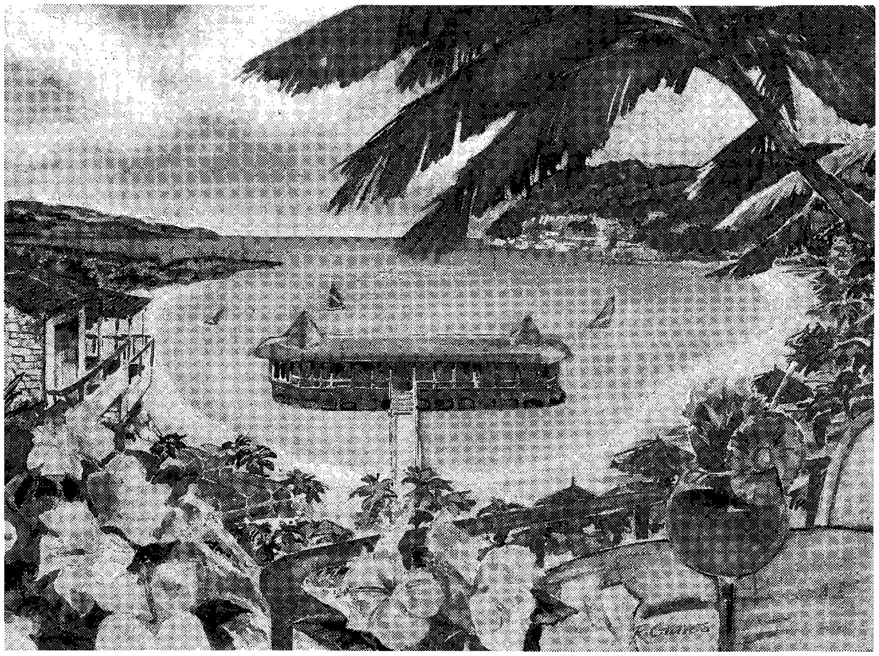
The Austrian steamship company DDSG as a number of cruise ships that are used by arious tour groups. The most lavish boat is robably the new *Mozart*—the first five-star xury cruise ship on the Danube. Three-, ur-, and eight-day cruises are available. rices range from $637 to $2,740 per erson, based on double occupancy.

Dailey-Thorp Travel (212-307-1555) eatures extensive music tours of Eastern urope, some of them in conjunction with the etropolitan Opera Guild.

Now Voyager Tours (802-325-3656) offers ree different tours of Mozart's Europe, cluding places where the composer lived, isited, caroused, and performed. The two- nd three-week packages feature perfor- ances at the Mozart Festival in Würzburg, nd the state operas in Vienna, Prague, and udapest.

The International Cruise Center (212-17-8346) arranges bookings for most of the anube cruise ships as well as for hydrofoil nd Hovercraft trips.

For further information on travel to Vienna nd Budapest, contact the Austrian Tourist oard (212-944-6880) and Ibusz, the ungarian tourist board (212-582-7412).



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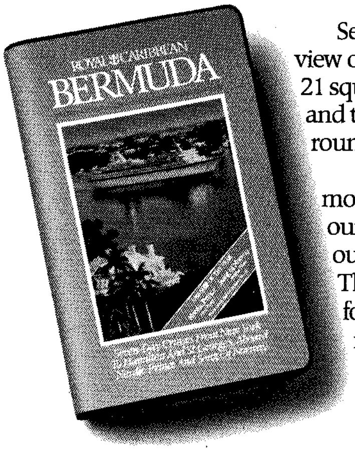

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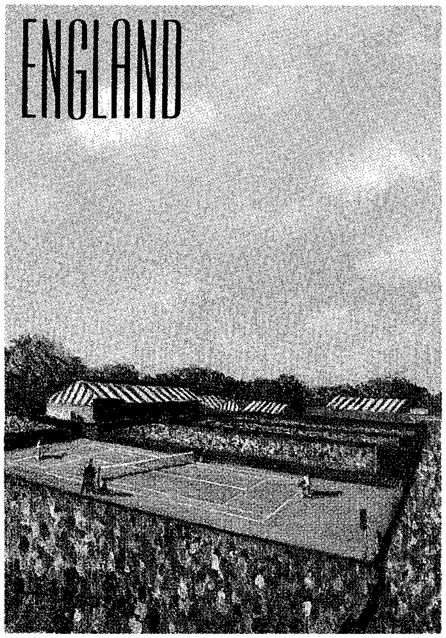
ENGLAND



CIVILIZED SPORTS

More and more Americans are traveling to England to attend its traditional annual sporting events. They are finding that at the polo grounds, Henley, and Wimbledon, the appreciation of athletic competition has remained highly civilized.

HENLEY

The Henley Royal Regatta began in 1839 as a friendly river race between students at Oxford and Cambridge. Now considered the premier rowing regatta in the world, the races—held at Henley-on-Thames in Oxfordshire, 36 miles outside of London—span five summer days (June 29 through July 3 this year). Just two teams—in single- to eight-man sculls—compete at a time.

Although rowing is thought of as the aristocratic sport of exclusive colleges, some of the best competitors at Henley have nothing to do with Oxbridge or the Ivy League: The Lea Rowing Club team, for example, is a group of dockworkers from East London; Garda Siochana is a crew of Dublin policemen; and the Thames Tradesmen's name speaks for itself.

The spectators (more than 1 million last year) also constitute a cross section of English society: Skinheads and royalty, shopkeepers and stockbrokers—everyone comes out for Henley—and pauses at 4 P.M. for tea.

The best location for viewers is the fenced-in area of tents and pavilions near the finish line, known as the Stewards' Enclosure. This is where the VIPs mingle with the "old boys"—who are invariably dressed in the old-school jackets of their own rowing days. The women here dress in high style—and high heels, even though they run the risk of sinking into the lawns when the ground is wet.

The Stewards' Enclosure is the place to see and be seen. But in order to enter, you must be a member or the guest of a member—and the waiting list for membership is several years long. However, a self-styled old boy named Geoffrey Curtis can help. Curtis leads Travel Concepts (617-266-8450) tours to Henley, and arranges guest entry into the Enclosure during the event. While attending Henley, guests stay at Oakley Court Hotel, a Victorian-Gothic mansion on 35 acres. The total cost of the Travel Concepts package to Henley is $1,449, which includes round-trip airfare, hotel, and entrance fees.

Spectators staying in London can travel to Henley by BritRail (212-599-5400), out of Paddington Station. The trip takes one hour and costs about $20 each way.

POLO

Polo is the sport most closely associated with British royalty. Prince Charles regularly plays in many of England's major matches, including the Queen's Cup and the Coronation Cup, which both take place at the Guards Polo Club in Windsor. Both the public and the royal family attend these games, and spectators are sometimes able to glimpse Princess Diana bestowing a congratulatory kiss on her husband after a good match.

Dress at polo matches is less formal than that at Henley: blazers for men, short dresses or slacks for women. Most important, however, is to wear sturdy shoes: An old polo tradition holds that between periods—or chukkers—all serious spectators walk onto the field and "tread-in the divots."

For those who would rather play than watch, there is the Rangitiki Polo School in Windsor. The school is headed by New Zealander Peter Grace, a member of the Guards Polo Club. Rangitiki is known as the leading polo school in Europe, and its team plays regularly in national and international events. Anyone can learn to play polo here, and following the five-day course, students play in their own tournament.

Those taking lessons at Rangitiki can stay in the nearby Royal Berkshire Hotel (212-661-4540), in Ascot. The Royal Berkshire is a Queen Anne mansion built in 1705, and was the home of the Churchill family for 100 years.

The five-day program, including instruction, accommodations, and three meals daily, costs $2,225; a six-day program, including attendance of a match at the Guards Polo Club, costs $2,450. For more information, write Travel Concepts, 373 Commonwealth Avenue, Suite 601, Boston MA 02115, or call 617-266-8450.

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WIMBLEDON

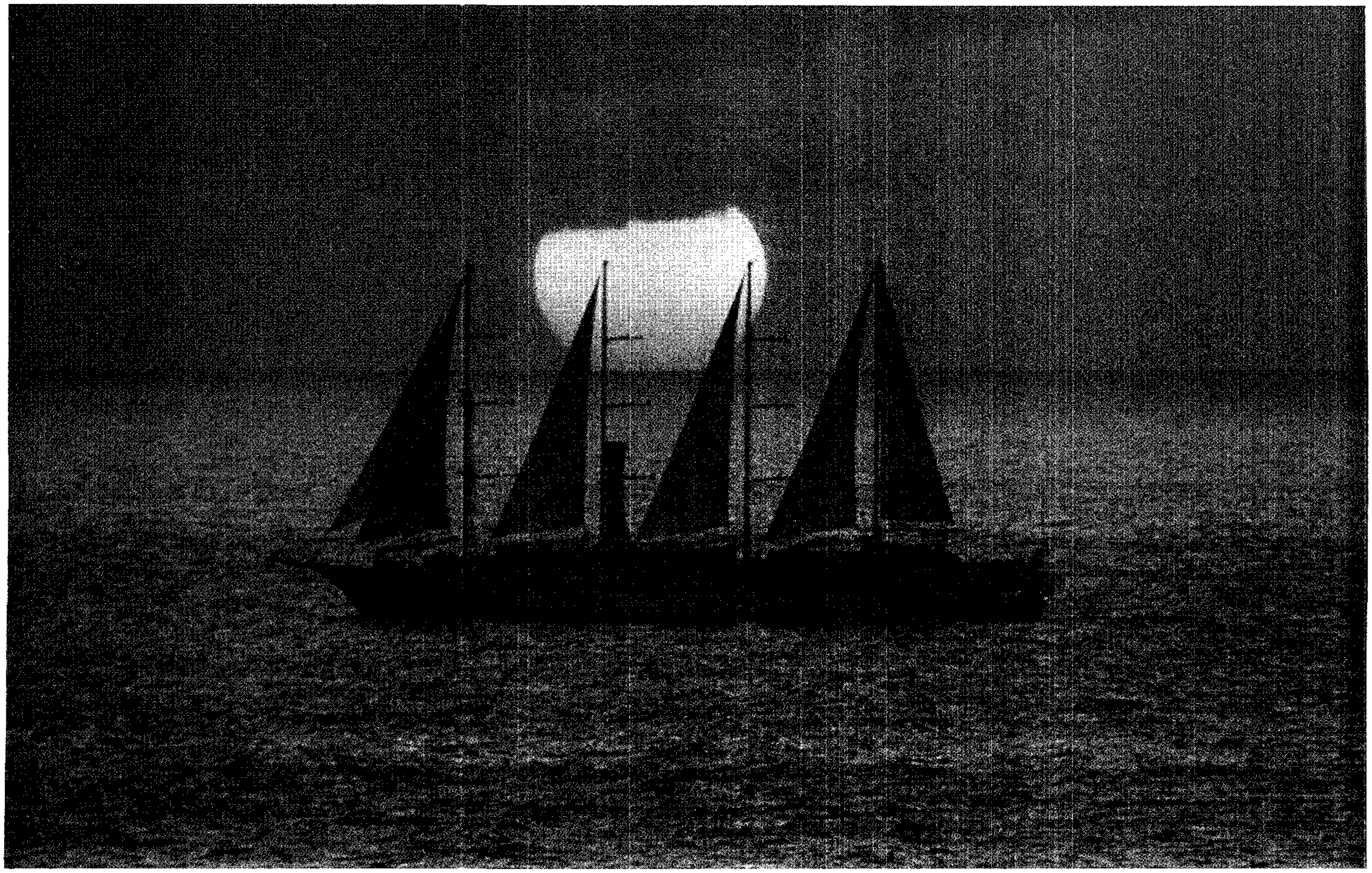
The Wimbledon tennis championships (June 20 to July 3) were inaugurated at the All England Lawn Tennis & Croquet Club in 1877, and many of their traditions endure: most notably, the matches are still played on those unpredictable grass courts. However, the club recently agreed to switch to yellow tennis balls, because they show up better on television (some 400 million viewers watched in 90 countries last year). More than 250 tennis pros participate in this most prestigious Grand Slam event.

Wimbledon is just 7 miles from the center of London, and is accessible by car and subway. Much of its charm lies in its combination of royal and plebian activity: The Duke and Duchess of Kent preside over the proceedings, and are often joined in the royal box by other members of the royal family. Between matches, members of the public line up for everything from fish and chips to the traditional strawberries and cream.

Getting tickets for Wimbledon—whether general grounds passes or prime Centre Cour seats—can be a remarkable feat in itself. The tennis club conducts a ticket lottery that must be applied for six to eight months in advance. Some 400,000 people are able to get tickets this way—for about $30 each.

One note of warning: Tickets for Wimbledon have become such a precious commodity that counterfeiting and con artists abound. Subtleties such as the fact that "Number One Court" is not the same as Centre Court—where the championship games are played—may escape the notice of those eager to get in.

Keith Prowse & Company (212-302-7077) is a ticket agent and the official tour-promoter for Wimbledon. For information on travel and sports in England, contact the British Tourist Authority, 40 West 57th Street, New York, NY 10019, or call 212-581-4700. ●



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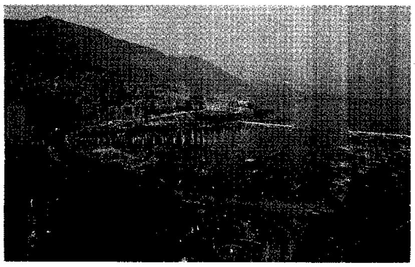

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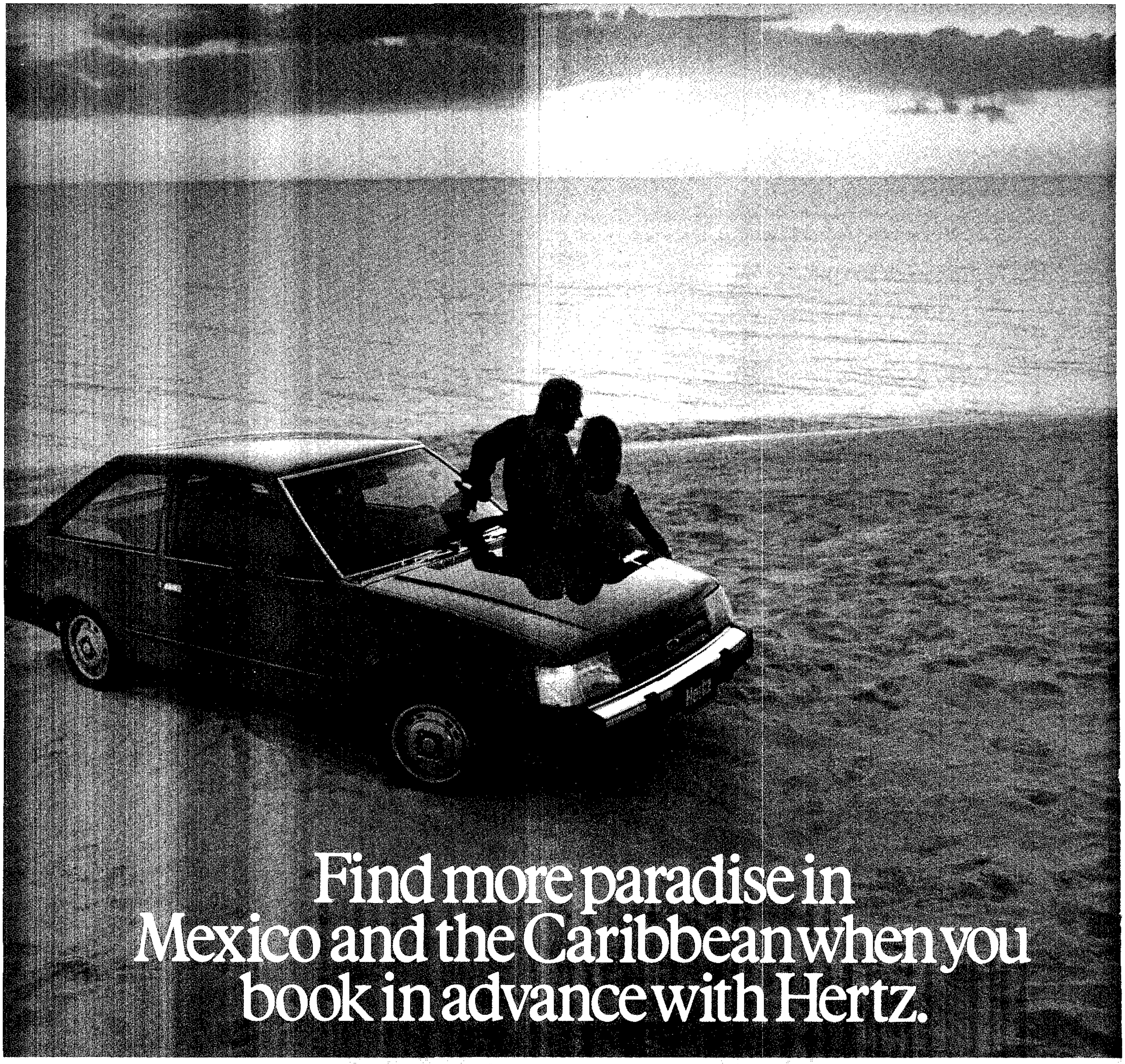

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IEAVEN ON IARTH

. .With *Babette's Feast,* Isak Dinesen and her interpreter Gabriel xel have made a great tribute to philistine innocence. . .”

MOVIES, A MOOD OF SERENE COMPO-e usually betrays a conventional d—and a smug appeal to genteel taste. the Danish writer-director Gabriel el, cannily balancing satire and respect, ps his marvelous **Babette's Feast** on an n keel; the balancing act becomes the nt of the picture and a glorious joke. sed on a 1950 story by Isak Dinesen, *bette's Feast* is a very small film that ortlessly handles a major theme—the nflicting claims of art and innocence, asure and denial. The issue is fought a draw, the warring forces reconciled a triumphant sunburst of sensual and ritual delight—a supreme banquet rmonizing body and soul.

Axel has transferred Dinesen's setting m a Norwegian fjord to the bleak Jut-d peninsula of Denmark, but the adap-on is generally faithful. And why not? nesen's tale is the kind of distinguished rature that adapts easily and well. The ry is an Olympian outline with not ch psychological detail but a perfectly ped narrative. Axel brings out comic ssibilities only occasionally hinted at in nesen's imperturbable prose.

Toward the end of the nineteenth cen-y, in a tiny gray fishing village, two el-rly sisters—spinsters both, the daugh-s of a Lutheran minister—live quietly, usly, devoted to their Christian duties. ey have a Parisian maid, Babette, who rks for them without wages and who epares the awful food (an orangy-own pottage called ale bread) that they ng to the lonely old men of the town. uriatingly placid, the two beautiful, al-aster old ladies—Martina and Philip-—are as far removed from the troubles d pleasures of the world as anyone tside a convent could be.

A woman—Dinesen, we are meant to nk—narrates in a dry voice. She takes back 40 years or more, and we see artina and Philippa as young women, l and straight, with thick hair and ge, rapt, unblinking eyes. Walking th heads erect beside their father, they e both stunning—and completely asex-l. Their father, whose small sect of be-vers seems to believe in *him* more than God, glories in the girls' attention and eir chastity. The wily old tyrant says thing as a dashing young hussar ecks himself against the wall of Martina's indifference. Seated at the family table, surrounded by the minister's pious followers, the officer is struck dumb. His most forceful comment is a loud burp.

SIMPLE FARE: *Stéphane Audran, Birgitte Federspiel, Bodil Kjer.*

Born in France, Gabriel Axel acted, in the forties, in the theater company run by the great Louis Jouvet. He has worked in French television and Danish theater and has made many movies in both countries—all unknown to me. I can't say whether he has broken through to a new mastery in *Babette* or has always worked with this kind of high style. In any case, the movie's poise is flawless. With its even gray light, its dignified, ordered physical life, *Babette's Feast* is a handsome, tranquilly pleasing object; the narration, the severely restricted settings make the material as circumscribed and exquisitely formalized as a fable. Yet *Babette's Feast* is also consistently, subversively funny.

Martina (Vibeke Hastrup), for instance, is so unworldly she barely realizes what it means to receive attentions from a handsome young officer. Her rejection is preconscious—and crueler than the most sophisticated wiles. Soon after, her sister, Philippa (Hanne Stensgard), receives even more ardent attentions. The great French baritone Achille Papin (Jean-Philippe Lafont), in search of rest, shows up in the village. After hearing Philippa sing in her father's church, he decides she could be a great diva (and beautiful wife). He insinuates himself into the household as a singing teacher and, holding Philippa's hand, leads her through Mozart's incomparable duet of seduction, *“Là ci darem la mano,”* from *Don Giovanni.* Art beats at the gates of Philippa's virtue: Papin the conqueror, doing what most women would find irresistible, radiates absolute devotion to her person, and Lafont, who actually is an opera singer, performs in the little wooden house as if he were standing on the stage of the Paris Opéra—with great richness of address and bearing and larger-than-life pleasure in his own skill. He's both sublime and fatuous, and the scene—a classic—is blissfully absurd, since his magnificent effort produces no greater response than did the hussar's melancholy burp. Philippa feels just enough to stop singing Mozart forever.

Modernist ambiguity and irony tease the sober contours of the story. The unblinking Philippa and Martina are blessed not only in their piety but in the

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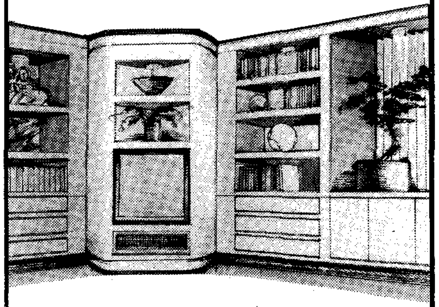

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"...In Gillian Armstrong's *High Tide,* Ju
Davis gives her fullest performance yet...

perfect unconsciousness that keeps them from knowing how heartless and self-serving they are. They and the aging, increasingly quarrelsome survivors in their father's sect have remained as innocent as children. They couldn't be more harmless, but since we see them as blind and slightly arrogant, we anticipate, in our more malicious moments, the tables' being turned on them. Surely the nasty world will confront them in the end. In fact, the tables are turned on us.

Years pass, and in 1871, Babette (Stéphane Audran) shows up on their doorstep, a refugee from the violent suppression of the Paris Commune. Remembering the women's goodness, Papin has given her a letter of introduction. Though they can't pay her, the sisters (now played by Bodil Kjer and Birgitte Federspiel) take her in—and unknowingly exploit her. The beautiful Audran, star of so many of Claude Chabrol's chic and sinister thrillers, plays Babette with deadpan elegance as an exhausted woman grateful for her dignified exile. Audran maintains her poker face as the women solemnly teach her how to prepare their unspeakable meals, a daily mortification of the spirit and palette requiring much soaking of cod and bread.

Babette goes about her duties in a mysterious silence; she seems content. But when the 100th birthday of the long-dead master comes around, Babette, having won a small fortune with a Paris lottery ticket bought for her by a friend, asks a favor—that she be allowed to prepare, and pay for, the memorial dinner served to the now-ancient followers. A real French dinner, she says.

Axel broadens the comedy a little. When Babette sends for astonishing provisions from France—live quails in a cage, wine, a huge, frightening turtle—the villagers, watching the stuff carted through town, fall into hilarious states of disbelief, as if the Four Horsemen of the Apocalypse had passed through. Suddenly, death and ugliness intrude: The revolting turtle, its arms flopping alarmingly on the kitchen table, gives poor Martina the night terrors. In horror, she backs away from the wicked kitchen, with its witches'-sabbath atmosphere of mess, skinned animals, dark potions.

Babette is, of course, no ordinary Parisienne but a great, innovative chef, and her "French dinner" is not just a good meal but the utmost in refinement, luxury, and enterprise. Aghast, the members of the religious community take a vow not to say a word about the food: If they refuse to take notice of it, treating it as mere sustenance, God will absolve them of corruption. Pleasure itself terrifies them. At the ta
they consume the blinis demidoff au c
ar russe, the crunchy, delicate cailles
sarcophage (quail in pastry), the Ve
Clicquot and wine, with only the sligh
tremors of appreciation. (They think
champagne is lemonade that elev
their minds.) Only one person *know*
Martina's hussar, now a general, an
and extremely unhappy man, who
ceives the meal as a vision of heaven

One of the staples of human comed
the sight of a self-denying person c
fronted with pleasure, but Axel doe
overdo the joke. Indeed, if the memb
of the sect had gotten sloppily drunk
fallen into raptures, the joke would h
become meaningless. For though t
are all seduced—no, ravished—by
meal, they have no idea what they've
perienced. Sensuality overwhelms th
and they aren't even aware of it. They f
themselves spiritually renewed, and t
stop quarreling; they become m
Christian in their behavior toward e
other. The joke is on us, the moderns,
pleasure is *our* religion. In this case, ple
ure does not end the childishness or
lute the piety of the sect; it doesn't bri
the faithful into the world. On the c
trary, it takes them further out of
world. After the meal, the old men a
women lock hands and dance in
moonlight. Meanwhile, Babette, fulfill
in her art, doesn't seek even a word
praise. The meal is its own justificatio
the triumph of her hidden mastery. It'
sublime and sublimely ironic ending. I
nesen and her interpreter Gabriel A
have made one of art's great tributes
philistine innocence.

THE TAUT YOUNG AUSTRALIAN ACTR
Judy Davis has the most arresting face
movies today. In Gillian Armstron
High Tide, she is very pale, with scarl
almost purple lips and high cheekbon
and at times she emits the Medusa-li
malevolence of Bette Davis at her m
fierce. The movie is only so-so, but Da
gives her fullest performance yet. S
plays a woman whose husband has di
causing her to abandon a baby daugh
in grief and muck up her life. Years lat
she runs into the girl, now a teenag
Davis's character is self-hating b
proud, intelligent but willfully disorga
ized, capable of great tenderness a
also great cruelty. The movie is about h
attempts to pull herself together and
sume responsibility for the girl. Da
makes every facet of this woman's co
sciousness dramatic. We can see h
nerves shrieking in pain and, now a
then, in pleasure. ■

ance/Tobi Tobias

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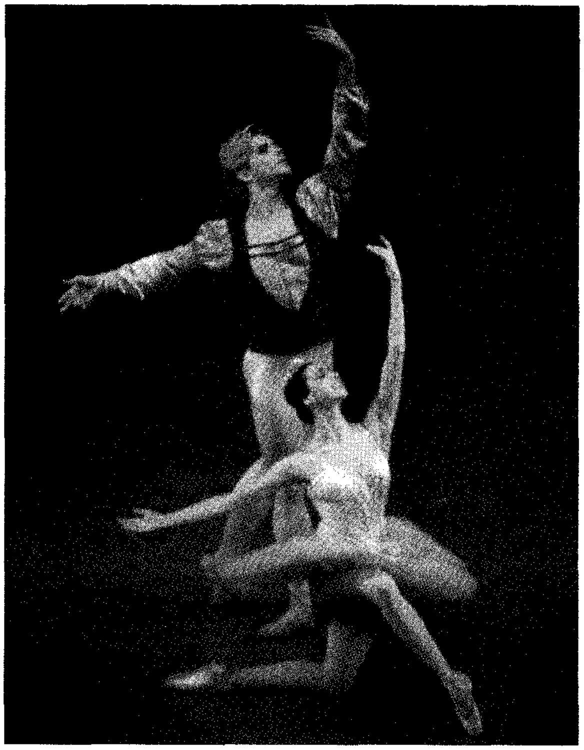
. . .Distrusting the expressive possibilities in the steps, the Russians mplify their performance with glances of yearning passion. . ."

OSE OBSERVERS OF CLASSICAL DANCg had a substantial opportunity to get know the young Bolshoi stars Nina naniashvili and Andris Liepa when ey performed at the Metropolitan Opa with their own company last summer. ill, when Soviet-American cultural retions warmed even further and the pair peared recently as guest artists with e **New York City Ballet**, the gap tween their style and ours came a shock.

Coupled in Balanchine's *Rayonda Variations*—an abstract oss on Petipa's evening-length ork—they danced with a deliberion and grandeur that looks a lite pretentious and stodgy to us loals. (It also makes the music seem onderous.) The home team, eanwhile, typically emphasized eed and clarity, delivering dazing technical feats with an itn't-nothin' air that may be intrinc to our native self-image but that reign eyes might well find dieveled and irreverent.

The first of the Bolshoi dancers' vo tries at *Raymonda* must be disunted, since their palpable nerusness caused all sorts of glitchs, notably confusion about acing in the partnered passages at had Ananiashvili stumbling on ointe and taking supported turns a brave but dismaying tilt. By the peat performance, the easily radicable errors had disappeared, vealing all the more boldly the istance Balanchine's brand of classicism as traveled from its source.

The Soviet dancers are preoccupied ith legibility at a great distance. This reuces the number of effects available to em and overemphasizes the static asect of dancing—those moments in hich a shape is emphasized by means of frozen pose. It would also appear that ey assume choreography acquires its meaning" from its accompanying emoonal baggage. Distrusting the expresive possibilities inherent in the steps emselves, they amplify their performnce with glances of yearning passion. By ontrast, the (let's call it) New York chool is interested in the dynamics of otion and takes nearly all its cues from the music. To New Yorkers, naturally, our own way seems more up-to-date and altogether better. This attitude might be dismissed as mere civic chauvinism were it not for the fact that our regional style happens to have been invented by the greatest choreographer of the twentieth century.



A MATTER OF STYLE: *Liepa and Ananiashvili in* Raymonda.

When, in the second week of their visit, the Bolshoi dancers appeared in Balanchine's *Symphony in C,* they were cast according to type. The long-limbed, soulful Ananiashvili was assigned the sublime legato section (partnered by Otto Neubert), while Liepa, somewhat more credible as a virtuoso than as a noble prince, tackled the high jinks of the allegro-vivace third movement, partnering Melinda Roy. Ananiashvili offered a carefully worked out performance that accounted for most of the passage's piercing effects but rendered them as discrete units—"there's *that* bit done"—instead of weaving them into a fluent whole. Although Liepa seized, correctly, on the idea of exuberance as the key to his role, he's unable to produce the kind of exuberance that rides the music lightly. What he needs here is lively timing and a sharp attack, but his Soviet training has emphasized other, weightier, qualities at the expense of these.

At the closing-night benefit for the City Ballet's Dancers' Emergency Fund, the pair delivered a particularly circusy version of the *Corsaire* pas de deux and had a go at the pas de deux and two solos from Balanchine's *Apollo.* This performance confirmed my suspicion that Liepa's passionate desire to dance magnificently outdistances the talent and the physical instrument fate has dealt him; he's working at the end of his tether, with reckless bravado and uneven results. Ananiashvili, who is still developing as an artist, holds greater promise. A phrase here and there suggests that she's receptive to the idea of dancing Balanchine's choreography in Balanchine's style—even if doing so threatens her security.

It's a first step, just as this brief visit was merely a gesture in the direction of significant cultural exchange. What's needed now is longer reciprocal residencies—of teachers and coaches, as well as performers. The novelty factor—for the host company and its public—is in itself stimulating. There's nothing like a close look at others to help us see ourselves.

THERE ARE MANY ELEMENTS IN **Ruby Shang**'s background that you might expect to find in her work: her Chinese-Japanese parentage, her early training in ballet, her painterly sensibility (she took a degree in art history at Brown), her four years as a distinguished performer with Paul Taylor, her subsequent creation of site-specific dances. Yet Shang's latest production, *Invisible Languages,* given at St. Mark's Church, disregards most of these potential influences. Instead, it concentrates on the differences (and similarities) between traditional Asian attitudes toward fidelity and erotic love and contemporary Western behavior.

Invisible Languages is a big, fertile mess of a piece that combines so many kinds

hotograph by Martha Swope.

of dance and theater, with such err structural control, it is sometimes har fathom just what's going on. It's divid roughly, into two parts. The first ill trates a mock-Asian legend, delive story-hour style by a pair of narrators. far as one could tell, given the p acoustics and the impure diction, central characters are a poet-prince (T. Jones, all noble carriage and velv movement) who seeks the ideal woma young woman (Shang, an icon of stren in passivity) who acquiesces to an ranged marriage, all the while meditat on the iniquity of men's relationsh with their wives and concubines; and eerie, powerful figure who is either father or the aged dignitary to whom father has given her. The last role played very abstractly, with intense c centration and menace, by the celebra Butoh performer Akaji Maro.

The first half of the work is full of s emn ritualistic material: formal paci from the main characters while a trio handmaidens moves among them, m nipulating translucent screens, blood- cloths, and bowls filled with smoking cense. Lacking the resonance of auth tic ritual, these maneuvers grow tedio yet they provide a suitable background the most extraordinary passage in t piece. This is an erotic duet for the you woman and her princely lover, carri out as a series of sculptural poses that at once physically provocative and f mally—chastely—beautiful. The cou ling, in turn, sets off an orgiastic frenzy the handmaidens, culminating in a v lent confrontation between the Maro a Jones characters, as if to show how se al passion ruptures carefully construct social arrangements.

The second section depicts a casu up-to-date affair for a Caucasian cou who manage their jaunty lovemaking a pair of chairs and a piano bench, t fellow keeping up some disarming ver patter during his athletic exertions. T tone of their affair might be described Noël Coward–in–the–East Village. Wh Shang appears, the household becon an uneasy ménage à trois, our MCP he confessing "this thing" he has for Asi women and making his outrageous, engaging, case for polygamy.

Shang's sharp-eyed view of social re tions in their public and private guises at odds with the sentimental ending s gives to *Invisible Languages.* With the f cast, she poses on the altar steps of t performing space for a tense "family p trait," then detaches herself and crav painfully away from the others along narrow, lighted path, pulls herself ere and stumbles backward toward her go gazing at the figures she's leaving behin then turns once more and runs for h life. The ironic Shang is more interestin and more profound. ■

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JEWEL SONGS

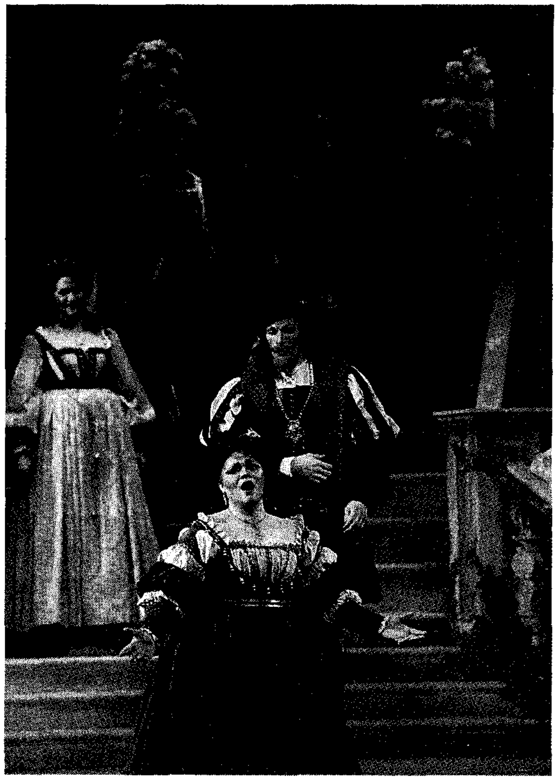
. . .A French 'festival' included Berlioz at Juilliard, Bel Canto's Chabrier, Queler's Meyerbeer, and the Philharmonic's Poulenc. . ."

NNOISSEURS OF OPERATIC ESOTERICA joiced last week, basking in an unex- cted mini-festival of French opera. It came about by chance, of course— ur events took place independently of e another—and the choice item in this rendipitous bit of scheduling was rved up by the Juilliard School's Amer- an Opera Center: **Béatrice et Bénédict,** Berlioz, a rarity most people encoun- r onstage once in a lifetime.

Even Berlioz considered himself fortu- te to see the opera—one of the few ccessful premieres in his stormy ca- er. Commissioned by the manager of e Casino at Baden-Baden and per- rmed there in 1862, *Béatrice et Béné- ct* was the composer's last stage work d the only one to be produced without struggle and more or less as he origi- lly envisioned it. Based on Shake- eare's *Much Ado About Nothing,* the ore is typical of Berlioz—those huge elodic spans, the deliciously pointed chestral textures, harmonic and rhyth- ic surprises in every measure. The un- ecedented element is the juxtaposition ebullient wit and quiet serenity, an as- nishing musical benediction from a an who seemed so sour and embittered ward the end of his life.

Berlioz adapted the libretto himself, d he made the action of this glowing man comedy as taut and concentrated possible. All of the subsidiary charac- rs in the play are either dropped or ept in the background—Don John and s intrigues are dispensed with, as well the rustic comedy of Dogberry and the atch. The focus is fixed firmly on the o mercurial lovers as they spar, spat, d feel their way into a workable rela- onship. Finally united, the pair call a ase-fire in a lovable duet, observing at "love is a torch, love is a flame, a ill-o'-the-wisp coming from no one ows where, gleaming and vanishing om sight for the distraction of our uls." Only the finale of Verdi's *Falstaff* kes leave of an audience with a musical *voi* of comparable humor, tolerance, nd lively concord.

The Juilliard production, sensibly sung English, was lovely to look at: Franco olavecchia's re-creation of a luxuriant alace garden in sixteenth-century Sicily ould not have been more colorfully detailed or romantically inviting. That and the score itself provided the evening's chief pleasures, although I suspect that the student cast might have performed more effectively with better direction. Berlioz once described *Béatrice et Bénédict* as a caprice written with the point of a needle, but Jack Eddleman tried to turn the opera into a coarse musical comedy, laying on farce with a trowel. The most insensitive invention was an idiotic ballet that intruded on the gorgeous nocturne sung by Hero and Ursula at the end of Act I, ruining one of opera's most magical moments of stillness and repose.



MERCURIAL LOVE: *Juilliard's Workman, James (foreground).*

Jorge Mester's leaden conducting of this quicksilver music was also a disappointment, and that, too, must have been a downer for the singers. Still, Carolyn James managed to project a good deal of Béatrice's spunk, and Charles Workman suggested much of Bénédict's rapier wit, even if neither singer possesses a world-class voice. All in all, one expects more operatic polish from what is, presumably, the country's premier music school. At least Juilliard thought to stage this wonderful opera, so I suppose that's reason enough to be grateful.

A LAST-MINUTE STRIKE CALLED BY THE orchestra very nearly extinguished the Bel Canto Opera's production of Chabrier's **L'Étoile** at the Fashion Institute of Technology, but the cast found a pianist and gamely went on with the show anyway. Even under those adverse circumstances, it was still possible to get a rough idea of the music's freshness and originality. If *Béatrice et Bénédict* is treasured as a rare gem of French opera, *L'Étoile* is positively worshiped as a cult object, especially by composers. Debussy regularly played large chunks of the score on the piano, Stravinsky proclaimed the operetta a masterpiece of light French music, Poulenc adored every note, Ravel could never get enough of it, and Reynaldo Hahn called the work "dear and sacred to all musicians."

Despite its impressive partisans, *L'Étoile* has never become a repertory piece, and the general public is scarcely aware of its existence; the only previous New York production took place at the Mannes School nearly twenty years ago, a workshop affair that starred a promising young student named Frederica von Stade. Admittedly, there are some pretty serious problems, the jumbled libretto being the worst of them. Offenbach might have appreciated this lunatic farce (in fact, the operetta had its premiere at Offenbach's Bouffes-Parisiens in 1877), but that master of revelry would have sharpened the comic situations and tightened up the dramatic structure before setting it to music.

I won't even attempt to sort out the plot, but here is the basic situation: King Ouf the First, of the Realm of the Thirty-Six Kingdoms, plans to celebrate his birthday by beheading Lazuli, a poor but honest peddler who is more than willing

otograph by Beatriz Schiller.

to die because his beloved Laoula mı
wed another (shades of *The Mikado,* wı
ten eight years later). Much ado ensu
most of it more confusing than amusiı
but that hardly stopped Chabrier frc
composing one delightful number afı
another, beginning with Lazuli's melti
apostrophe to the star that governs l
destiny. The music has all the joyo
abandon of Offenbach, but Chabrier's i
vention is much more sophisticated aı
carefully worked out, recalling the sens
ous sound of Berlioz as well as looki
ahead to the fastidious craftsmanship
Ravel. High on most musicians' short l
of neglected masterpieces, *L'Étoile* mo
than justifies the enthusiasm of Debus
Stravinsky, and just about everyone wl
has ever heard or studied the score. Fc
tunately, that is easy for all to do, nc
that there is a superb new recording
Angel compact discs (CDCB 47889), co
ducted by John Eliot Gardiner.

I only hope that the audiences wl
saw Bel Canto's well-intentioned but u
happy effort were not put off Chabrieı
matchless operetta for life. Even if
small orchestra had been on hand to pl
the composer's bejeweled instrument
tion, the embarrassing vaudeville ro
tines and mediocre singing would ha
been hard to bear. Perhaps the cast hε
been rattled to distraction by the stril
situation—this plucky group is capab
of better things. In any case, wh
L'Étoile really needs, and no doubt w
never receive, is a smashing productic
at the City Opera.

AFTER TWO EXQUISITE OPERAS BY BERL
oz and Chabrier, no matter how inad
quately presented, a grand-opera epic l
Meyerbeer will inevitably sound eve
more tawdry and musically impoverishe
than it probably really is. The Opera O
chestra of New York's four-hour conce
performance of **Robert le Diable** seeme
endless, and a less than inspired pe
formance was not the only reason.

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at the Paris Opéra, and for more tha
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pop culture that makes Andrew Lloy
Webber look like a small-time entrepr
neur. This show has everything: a Faus
ian hero, two sorely beset heroines stru
gling for his soul, the devil in disguis
brilliant vocal display pieces, dazzlin
scenic effects, spectacular massed gatl
erings, dances galore, a medieval tourn
ment, religious processions, a gamblin
scene, witchcraft, the infamous naught
ballet of damned nuns. The cleverl
eclectic but seldom memorable music
only a part of the complicated machir
ery, and the idea of exposing it in a bal
concert performance would probabl
have struck the composer as a lunati

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ı. Even so, it's worth a re-examination Aeyerbeer now and then as a remind- ɔf his innovative techniques and the rmous influence he had on operatic elopments—even Verdi and Wagner ned much from him.

'he music of *Robert le Diable* may be stly trash, but it is beautifully tailored voices and requires stylish singers ipped to express an extraordinary va- y of emotions with grace, elegance, sion, and virtuosity. Samuel Ramey as evil Bertram came closest, and only ingrate would complain about the ɪd, neutral quality of such a silky- ɔoth piece of singing. Chris Merritt the necessary upper extension to ıdle Robert's high-lying tenor lines, he rarely shaped them with much sical imagination or sensitivity. Mari- Mims (Isabelle) and Frances Gins- g (Alice) did little more than monoto- ısly punch out notes—a depressing ıibition by two young sopranos with so ch potential. Eve Queler conducted, :ping Meyerbeer's huge apparatus re or less on track.

ANCIS POULENC MADE VERY SPECIFIC formance suggestions for **La Voix maine,** and I doubt that the New York lharmonic's recent concert presenta- ı was at all what he had in mind. First the composer insisted that "a young 1 elegant woman" portray the aban- ıed heroine of his 40-minute "lyric gedy" based on Jean Cocteau's mono- ıma, a woman's last, desperate tele- ɔne conversation with her ex-lover. He ɔ instructed that "the entire work be hed in an orchestral sound of the ut- st sensuousness." Most of all, though, ıink he realized that this theatrically ective but musically thin opera needs be seen onstage with a great singing ress rather than listened to in a static ıcert version.

The Philharmonic could offer none of se essential ingredients, and this un- ɔrned, stand-up-and-deliver perform- ɔe fell pretty flat. Jessye Norman is an portant singer and an experienced ılenc interpreter, but her imperious ɔrano and grand-opera manner are of le use when it comes to conjuring up :h a vulnerable, volatile neurotic per- ıality. She had little luck in scaling her ce down to size and even less in mak- ; anyone believe in her dilemma—this ed tigress would never let any man off easily. Worse yet, Zubin Mehta ac- mpanied her efficiently but perfunc- ily, presiding over drab instrumental :tures completely devoid of sensual al- e. It would be pleasant to hear more ncert opera at the Philharmonic, ɔnch or otherwise, but this tepid and sjudged performance of *La Voix Hu- ıine* was definitely a step in the wrong ection. ▬

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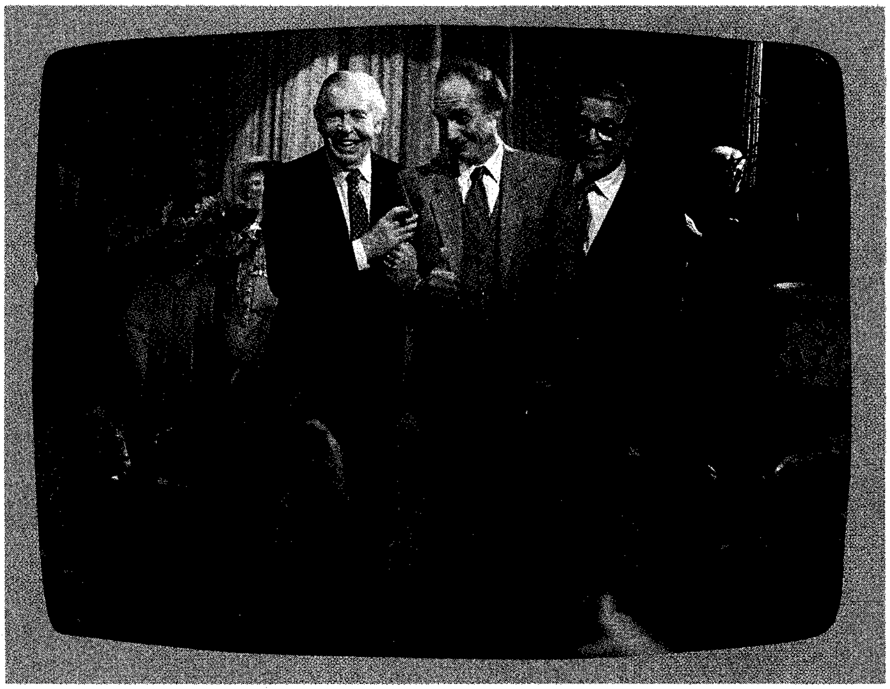

CANE MUTINY: *The story of three oldsters starting over.*

THERE WAS A MINI-SERIES THAT RAN BEtween the ears a year or two ago about which I remember nothing except Olivier, Gielgud, and Richardson in a couple of scenes together, not as tragic heroes but as walk-on bit-part clowns, half cackle and half condescension. I thought at the time that these English actors were as shameless as they were legendary; they'd grub a buck anywhere, confident of our forgiveness, because we had so many other, grander pictures of them in our heads.

Side by Side (Sunday, March 6; 9 to 11 P.M.; CBS) reverses this approach. Three storied American clowns—Sid Caesar, Milton Berle, and Danny Thomas—surprise us with previously unsuspected depths of feeling. While we're still laughing at the reruns in our head, they die a little, a conspiracy of Pagliaccis.

Louie Hammerstein (Caesar) is forcibly retired at 65 from his job in the garment district. Abe Mercer (Berle) is laid off as a fur-trade salesman. Charlie Warren (Thomas) gives up accountancy when his wife dies, to play the horses and younger women. Lifelong cigar-smoking basketball, poker, and bagel buddies, disdained and demoralized, with nothing to lose but their mortgages, their savings, and their life insurance, they start their own business—Senior Sophisticates.

Actually, it's a neat idea. Caesar will design and Berle will sell clothes for people over 65, created by people over 65 (their factory in a SoHo loft is a melting pot of the overage and therefore unemployed), while Thomas juggles the books. Imagine pull-on denims for the arthritic, double-pleated blue jeans with elasticized waistbands, no buttons, no zippers. Imagine, while you're at it, the attitude of bankers, a flood on the premises of the principal contractor, a hijack of the first consignment, a ripoff by the competition (with sweatshops in Taiwan), and, riding to the rescue, a buyer from Bloomingdale's (Georgann Johnson) determined to make Thomas forget his dead wife. (Bloomingdale's! Wouldn't Bloomingdale's have been too busy eating all the wicker in the Philippines?)

Scriptwriters Rosemary Edelman, Sheldon Keller, and Ed Kaplan mean well and try hard. Unfortunately, wanting us to feel bad about the cast-off elderly, they go for pathos and bite it in the ankle. What a racy confection of blac humors *Side by Side* might have bee with writers like Jules Feiffer and Wend Wasserstein, whip hands on the wise crack, twisters of shtick. Instead—excep for a funny chase scene with two trucks, mounted policeman, a bow and arrow and a chainsaw, plus five hilarious minutes at a TV station where Caesar pretends to speak Russian and Thomas pretends to translate—Thoroughbreds ar asked to haul bricks.

Thomas, slick as a seal, seems ageles and well fed. Berle is a bare ruined choir a twilight wreck, as if his jokes had hollowed him. Caesar is the revelation, an old man in a Yeats poem, divided in his mind between cutting up and closing down; his moods swing, now a bell, now a noose. Even as we believe in the dignity of all three, we long for a mad gleam to take them. But mostly they just stand around playing with their cigars, waiting in vain for language to strike them like lightning.

AFTER AN HOUR OF **Laura Lansing Slept Here** (Monday, March 7; 9 to 11 P.M. NBC), I still hoped Katharine Hepburn would charm her way out of the mess she'd been stuck in by James Prideaux the writer, and George Schaefer, the director. She won't; she can't. She cocks her head, but the wit misfires. She gathers herself for a rush into action, but after so much trembling that you're exhausted from worry about her. She's brave to go before the camera at all, but you feel she'll rattle apart—that the springs of cunning will escape stretched skin and bones will fly. This isn't the imperial-sassy American princess we want to remember, the coltish, giddy lover of Spencer Tracy, the lady and the smart aleck.

On the other hand, worrying about Hepburn keeps us from noticing for an hour that the part she plays isn't worthy of the actress who never made a trashy movie. She impersonates a writer of romantic novels who's grown remote in her Manhattan penthouse from a public obliged to live life at street level. She bets her agent she can spend a whole week in the suburbs, prospering. She moves in with a Hicksville, Long Island, nuclear family, letting the TV-movie-makers indulge simultaneously their nostalgia and

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their contempt for ordinary people, those strangers to champagne. She sneers at their television, their music, their food, their seizures of melancholy. She'll cure their metaphysical blahs with her patented glamour and be, of course, a wiser writer from the experience of their humdrum decencies.

Why is a suburban tract home so much more laughable than a Minnesota farmhouse or a Tennessee shack or a SoHo loft or a barge in the Florida Keys? Don't the children of ticky-tack end up in libraries and asylums just like everybody else?

In brief: LINDA KELSEY, AMONG THE ABsent since the demise of *Lou Grant,* returns wonderfully in **Day by Day** (previewing February 29; 8:30 to 9 P.M.; NBC), as half a husband-and-wife day-care center, with a funny teenage son (C. B. Barnes), a blonde assistant (Courtney Thorne-Smith) majoring at college in psychobabble and weaving, and a complicated sex life: "Not in front of the mammals." This one looks winning.... **Probe** (Monday, March 7; 9 to 11 P.M.; ABC) is a two-hour pilot for a new series from Isaac Asimov, with Parker Stevenson as a little boy/half-mad science genius—"Don't say 'weird'; say 'maladjusted' "—who, with the help of his red-haired and accident-prone secretary (Ashley Crow), saves a big city from its own berserk computer. Attractive people and a smart script, although I still miss *Max Headroom*.... **Day After the Fair** is a two-part *Masterpiece Theatre* (Sundays, March 6 and 13; 9 to 10 P.M.; Channel 13) based on a Thomas Hardy short story written between his last two novels, *Tess of the D'Urbervilles* and *Jude the Obscure.* Charles (Martyn Stanbridge) is tricked into marrying beneath himself by love letters written on behalf of the servant girl Anna (Sammi Davis) by the upper-class Edith (Hannah Gordon); he falls for some well-bred prose. The French would have had a delicious time with this situation, because when the French had a Revolution, they meant it. For Hardy and public television, however, there's the gene pool to think of.... **Sonny Spoon** (Fridays; 10 to 11 P.M.; NBC), a mid-season substitute for *Private Eye,* features Mario Van Peebles as a low-life, big-city private eye and quick-change artist, the first black male lead in an action series in a decade. It gets better every episode. Executive producer Stephen J. Cannell has returned to what he knew best in *The Rockford Files*—wisecracking scam.... You can watch **Willie Nelson, Texas Style** (March 5; 9 to 10 P.M.; CBS) and **America's Tribute to Bob Hope** (March 5; 10 to 11 P.M.; NBC) back-to-back on Saturday night, if you really need to, but ask yourself if it's an accident that nobody's ever seen these guys in the same room at the same time. ■

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rayon-wool-acrylic-blend mohair-l
was $6.50 for a 40-gr. skein, nov
Other yarns include: Berroco Popp
en-cotton-viscose, was $5.65 for a 5
skein, now $3.75; Dorothée Bis P
work wool variegated homespun b
was $10.50 for a 100-gr. skein, nov
Dyed in the Wool hand-dyed m
wool in variegated colors, was $125–
in sweater-lot bags, now $80; Kni
Fever's King Tut Egyptian cotton,
$4.50 for a 40-gr. skein, now $
Plymouth Apollo wool, was $6.50 f
100-gr. skein, now $4; Unger Plant
bulky cotton, was $32.50 for a ba
10 40-gr. skeins, now $17. Cash
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TIMES GONE BY

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doors. The sale includes: single-light
ing fixtures, were $130–$150, now $
teardrop Holophane glass fixtures, w
$180–$250, now $144–$200; asso
floor and table lamps, were $100 e
now $50; period chandeliers, w
$150–$1,200, now $120–$960; asso
doorknobs (brass, glass, and others)
door plates, were $15–$115, n
$7.50–$57.50; Chase Art Deco acce
ries, were $15–$450, now $13.50–$40
large collection of Russel Wright din
ware in many colors, was $25 (for a f
place setting) to $900 (for a ten-place
ting), now $20–$720; Russel Wright d
was $1,200, now $960; two tables (e
with four chairs), were $1,600
$1,900, now $1,280 and $1,
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ya AA (½ lb.), and Copenhagen (½ l
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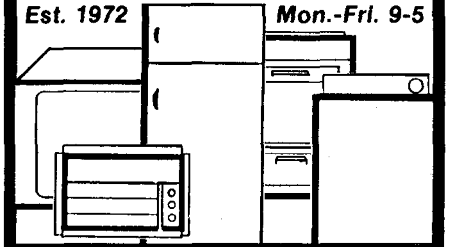
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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 3/2: *Boy Meets Girl; Dreamboat.* 3/3: *Montenegro; The Coca-Cola Kid.* 3/4–5: *The Marquise of O; My Night at Maude's.* 3/6: *Bellissima; La Terra Trema.* 3/7: *China Gate; The Crimson Kimono.* 3/8: *Colonel Redl; My Way Home.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 3/3: *Scavengers.* Beg. 3/4: *School Daze.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Jean de Florette.* #2—*The Computer Animation Show.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Hairspray.* #2—*Thy Kingdom Come Thy Will Be Done.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *The Last Emperor.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Frantic.* #2—*Ironweed.* #3—Through 3/3: *Wall Street.* Opening 3/4: *Switching Channels.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 3/2: *The Outlaw; The Front Page* (1931). 3/3: *Moss Rose; None But the Lonely Heart.* 3/4–5: *The Cabinet of Dr. Caligari; M.* 3/6: *Bluebeard's Eighth Wife; That Uncertain Feeling.* 3/7: *Wild Strawberries; Shame.* 3/8: *Sherlock Holmes and the Secret Weapon; Sherlock Holmes and the Woman in Green.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924
3363). 3/2–3: *The River's Edge; The Stepfather.* 3/4–
Traffic Jam; Menage. 3/6: *The Fringe Dwellers; Picnic a
Hanging Rock.* 3/7–8: *Harold and Maude; Being There*

**10. ART GREENWICH TWIN—Greenwich Ave. at 12t
St.** (929-3350). #1—*5 Corners.* #2—*Good Morning
Vietnam.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255
8800). #1—*School Daze.* #2—*The Dead.* #3—*Hop
and Glory.* #4—Through 3/3: *Housekeeping.* Beg. 3/4
Anna.

14th–41st Streets

**20. 23RD STREET WEST TRIPLEX—23rd St. bet
Eighth and Ninth Aves.** (989-0060). #1—*A Nigh
in the Life of Jimmy Reardon.* #2—*The Serpent and th
Rainbow.* #3—*Shoot to Kill.*

21. GRAMERCY—23rd St. at Lexington Ave. (475
1660). *Broadcast News.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160)
Good Morning, Vietnam.

**24. LOEWS 34TH STREET SHOWPLACE—34th St. a
Second Ave.** (532-5544). #1—*Moonstruck.* #2—
She's Having a Baby. #3—*The Unbearable Lightness o
Being.*

25. 34TH STREET EAST—34th St. at Second Ave
(683-0255). *Frantic.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts
(764-6760). *Moonstruck.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts
(869-0950). #1—*Frantic.* #2—*Action Jackson.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway
(869-8340). *Apprentice to Murder.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—Through 3/3: *Satisfaction.* Opening 3/4: *Moving.* #2—*School Daze.* #3—*Aloha Summer.* #4—*The Serpent and the Rainbow.* #5—*Scavengers.* #6—*Broadcast News.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Shoot to Kill.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *A Night in the Life of Jimmy Reardon.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Hairspray.* **EMBASSY 3**—*The Untouchables.* **EMBASSY 4**—*Fatal Attraction.*

INE—Seventh Ave. bet. 47th–48th Sts. (398- 0). #1—Through 3/3: *Wall Street.* Beg. 3/4: *The ent and the Rainbow.* #2—*Three Men and a Baby.*

UILD 50TH STREET—50th St. bet. Fifth and th Aves. (757-2406). Through 3/3: *Ironweed.* ening 3/4: *The House on Carroll Street.*

IEGFELD—54th St. west of Sixth Ave. (765- 0). *Good Morning, Vietnam.*

ASTSIDE CINEMA—Third Ave. bet. 55th–56th (755-3020). *Hope and Glory.*

ARNEGIE HALL CINEMA—Seventh Ave. at 56th (265-2520). *Distant Harmony; Anna.* **CARNEGIE EENING ROOM**—(757-2131). *The Last Minute.*

JTTON—57th St. east of Third Ave. (759-1411). *nstruck.*

ESTIVAL THEATER—57th St. west of Fifth Ave. 7-2715). Through 2/18: *Crazy Moon.* Beg. 2/19: *Dead.*

TH STREET PLAYHOUSE—57th St. west of Sixth . (581-7360). *The Last Emperor.*

IOGRAPH—57th St. east of Broadway (582- 2). 3/2: *The Prizefighter and the Lady; Topaze.* –5: *The Kennel Murder Case; After the Thin Man.* –7: *The Rains Came; The Baroness and the Butler.* –9: *The Great Ziegfeld.*

OTHAM—Third Ave. bet. 57th–58th Sts. (759- 2). *Wall Street.*

LAZA—58th St. east of Madison Ave. (355- 0). *Empire of the Sun.*

ARIS—58th St. west of Fifth Ave. (688-2013). *Grand Highway.*

. W. GRIFFITH—59th St. west of Second Ave. 9-4630). *Shoot to Kill.*

IANHATTAN TWIN—59th St. bet. Second and ird Aves. (935-6420). #1—*Three Men and a Baby.* —Through 3/3: *The Serpent and the Rainbow.* ening 3/4: *And God Created Woman.*

ARONET—Third Ave. at 59th St. (355-1663). *5 ners.* **CORONET**—*Broadcast News.*

INEMA 3—59th St. west of Fifth Ave. (752- 59). *Manon of the Spring; Jean de Florette.*

INEMA I—Third Ave. at 60th St. (753-6022). *Au oir Les Enfants. (Good-bye, Children.)* **CINEMA II**— 3-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

A GEMINI TWIN—Second Ave. at 64th St. (832- 70). #1—Through 3/3: *Ironweed.* Beg. 3/4: *Switch- Channels.* #2—*A Night in the Life of Jimmy Reardon.*

EEKMAN—Second Ave. at 66th St. (737-2622). *ntic.*

OEWS NEW YORK TWIN—Second Ave. bet. 66th– th Sts. (744-7339). #1—Through 3/3: *She's Hav- a Baby.* Opening 3/4: *The House on Carroll Street.* —*Hairspray.*

8TH STREET PLAYHOUSE—Third Ave. at 68th St. 4-0302). *A Month in the Country.*

OEWS TOWER EAST—Third Ave. bet. 71st–72nd . (879-1313). *The Unbearable Lightness of Being.*

JA EAST—First Ave. at 85th St. (249-5100). *A ght in the Life of Jimmy Reardon.*

6TH STREET EAST—86th St. east of Third Ave. 9-1144). #1—*School Daze.* #2—*Moonstruck.*

OEWS ORPHEUM—86th St. at Third Ave. (289- 07). #1—Through 3/3: *Action Jackson.* Opening 4: *Moving.* #2—*Apprentice to Murder.*

61st Street and Above, West Side

OEWS PARAMOUNT—Broadway at 61st St. (247- 70). Through 3/3: *She's Having a Baby.* Opening 4: *The House on Carroll Street.*

INCOLN PLAZA CINEMAS—Broadway bet. 62nd– rd Sts. (757-2280). #1—*High Tide.* #2—*My Life as Dog.* #3—*Melo.*

CINEMA STUDIO—Broadway at 66th St. (877- 40). #1—Through 3/3: *The Family.* Opening 3/4: *bette's Feast.* #2—*Sammy and Rosie Get Laid.*

REGENCY—Broadway bet. 67th–68th Sts (724- 00). *Shoot to Kill.*

MBASSY 72ND STREET TWIN—Broadway at 72nd . (724-6745). #1—*Broadcast News.* #2—*End of the ne.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—*The Unbearable Lightness of Being.* #3—*The Last Emperor.* #4—*Hairspray.* #5—*Good Morning, Vietnam.* #6—*Frantic.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Serpent and the Rainbow.* #2—*The Dead.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *School Daze.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*A Night in the Life of Jimmy Reardon.* #2—Through 3/3: *Action Jackson.* Opening 3/4: *Moving.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Apprentice to Murder.* #2—*Action Jackson.* #3—*Scavengers.* #4—*School Daze.* #5—*Shoot to Kill.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Shoot to Kill.* #2—*Action Jackson.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 4/2: "Unacceptable Appetites," organized by Micki McGee; runs continuously 11:00–6:00, Tues.–Sat.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $34, members; $26, nonmembers, single tickets, $5, members; $6, nonmembers. Through 3/25: "Four By Four: Beyond Hollywood." 3/4 at 3 and 7: *Seven Samurai* (1954), dir. Akira Kurosawa.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 4/24: "Black American Cinema: Images of a Culture." 3/6 at 2: *Ganja and Hess* (1973), dir. Bill Gunn, guest speaker Clatron Riley. "Monthly Matinees for Familes." 3/5 at 3: "Film Fantasy, Science Fiction."

CATSKILL CENTER FOR PHOTOGRAPHY, INC.—59A Tinker St., Woodstock, N.Y. (914-679-9957). $5. Through 3/13: "You Won't See This on MTV: Artist's Music Videos." A month-long video exhibit of enlarged video stills and continuous video tape includes videos by Julia Heyward, Bill Viola, Paul Dougherty, Michael Smith, and Dana Birnbaum.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). *The Last Minute* (1 hr. 40 min.; 1988), dir. Pupi Avati, with Ugo Tognazzi and Diego Abatantuono.

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd–54th Sts. (559-2330). Free. Through 3/26: "Beat the $7 Movie Tab Film Festival." 3/5 at 7:30: *Mr. Blandings Builds His Dream House* (1948), dir. H. C. Potter, with Cary Grant and Myrna Loy.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 3/2 at 8: *This Strange Passion* (1952), dir. Luis Bunuel. 3/3–6: *Chain Letters* (1988), dir. Mark Rappaport. 3/7 at 8: "From Japan": *An Autumn Afternoon* (1962), dir. Yasujiro Ozu. 3/8 at 8: "Hallucinogenic Comedies I": *The Ladies' Man* (1961), dir. Jerry lewis; *On a Marriage Broker Joke*, dir. George Landow. 3/5 at 11: "Films for Kids": "Dinosaurs and Dragons."

COOPER-HEWITT MUSEUM—Fifth Ave. and 91st St. (860-6868). $5. Through 3/24: "Tati Film Festival." 3/3 at 6:30: *Jour de Fête* (1948), dir. Jacques Tati, with Guy Decomble and Paul Frankeur.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. Through 4/8/88: "Friday Night Foreign Film Series." 3/4 at 6:30 and 9: *Lili Marleen* (1980), dir. Rainer Werner Fassbinder.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 3/8–9: *Un amour à Paris* (1987), dir. Merzak Allouache.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 5/1: "Chip Lord: Collaborative and Individual Tapes." Through 3/27: Part I: *Amarillo News Tape* (1980), dir. Chip Lord, Doug Hall, and Jody Proctor; *Easy Living* (1984), dir. Chip Lord and Mickey McGowan.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 3/4 at 6:30: *A Record of Youth* (1951), with Akiko Tamura; *Spring Dreams* (1960), with Chieko Higashiyama.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 3/31: "New-Erotic Video."

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 3/4 at 8: An evening of film and video by Charlie Woodman includes: *Six Childhood Memories* (1982); *Coyote Tracks* (1986); *San Mateo '86, Station '87.* 3/5 at 8: An evening of film and video by Leslie Thornton includes, *Peggy and Fred in Hell* (1987); *Exit 41, Peggy and Fred in Kansas* (1987); *There was an Unseen Cloud Moving* (1987). 3/6 at 8: "Films From Los Angeles" includes: *City Film '85* (1985), dir. Michael Gucciones; *Running on Your Knees* (1985), dir. Danny Woodruff; *Nightfall* (1985); *Framed* (1985); *NYC* (1986); *Puerto Penasco* (1985); *PPII* (1987); and *Turner* (1987), all by M. Serra; *Kristallnacht* (1987), by Chick Strand.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 4/29: "Matinee Theater: Movie Stars on Television," screening the work of movie actors who got their start on television. Through 5/5: "WNET Thirteen Years on the Air," over 100 hours of programs from the longstanding station. Sats. at 12:30 and 2:30: screening of *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 3/8: "Cinecitta: Fifty Years." 2/5 at 2:30: *Amarcord* (1974), dir. Federico Fellini; at 5:30: *La dolce vita* (1960), dir. Federico Fellini. 3/6 at 2: *Once Upon a Time in America* (1984), dir. Sergio Leone; at 5:30: (See 3/5 at 2:30). 3/8 at 6:30: *Il deserto dei Tartari* (1976), dir. Valerio Zurlini. **Titus Theater 2:** 3/3 at 6:30: "Video Viewpoints": Mary Lucier and Elizabeth Streb presents "Collaboration in Video and Dance" a lecture and presentation by artist Lucier and dancer Streb, presented in conjunction with Contemporary Art in Context at the Museum. 3/7 at 6:30: *Quartet for Deafblind* (1986), dir. Norman Cohn.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 3/2–3 and 3/7 at 8, 3/4–5 at 8 and 10:15, and 3/6 at 2:45, 5, and 7:30: *Dark Eyes* (1987, Russia), dir. Nikita Mikhalkov. 2/8 at 7:30: "Romantic Comedy in Hollywood": *The Front Page* (1931, U.S.), dir. Lewis Milestone; *His Girl Friday* (1940, U.S.), dir. Howard Hawks.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era," the influence of popular culture on silent film creators. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 3/3 at noon: "Viewpoint: Feminist Narratives"; at 6: "Meet the Makers," screening of films by Alida Walsh, who will be present. 3/8 at 12:30: "Featuring: The Director was a Woman," *The Wild Party* (1929), dir. Dorothy Arzner; at 2:30: "Collector's Choice: The War at Home: Feminism and the Womens' Movement."

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $15; $5, single ticket. Through 3/27: "From Troy to Havana: Moral Tradition in a Global Perspective." 3/6 at 2: *Iphigenia* (1977, Greece), dir. Michael Cacoyannis.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 3/6: (C)Overt: Richard Baim presents a multi-media installation based upon his investigation of the International Exposition; Julia Scher presents *Public Travel Area*, a video installation.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 3/18: "The Films of Marcel Pagnol." 3/2-3 at 7: *Harvest* (1937), with Gabriel Gabrio; at 9:30: *Angele* (1934), with Fernadel. 3/4-6 at 7: *The Baker's Wife* (1938), with Raimu; at 9:30: *Fanny* (1932), dir. Marc Allegret, written by Pagnol, with Pierre Fresnay. 3/8-10 at 7: *Letters From My Windmill* (1954), with Henri Vilbert; at 9:30: *The Welldiggers' Daughter* (1940), with Josette Day.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 3/26: "Films and Video: 6 Photographers," in conjunction with the current exhibit, "Photography and Art." 3/5 at 2: *Wavelength* (1967) and *So Is This* (1983), both dir. Michael Snow.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, nonmembers. "Film Series '88." 3/6 at 1:30: *La Premiere Nuit* (1958); *Judex* (1963), both dir. Georges Franju.

THEATER THREE—412 Main St, Port Jefferson (516-473-0136). $3. 3/7 at 8: *Ikiru (To Live)* (1952, Japan), dir. Akira Kurosawa, with Takishi Shimura. In Japanese, Eng. subtitles.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 4/10: Liz Phillips, features *Graphite Ground* (1987), an interactive sound sculpture installation. Through 3/30 at the Equitable Center Branch, 787 7th Ave: "Video Art: Expanded Forms," an exhibition of recent developments in video art, featuring works by Judith Barry and Joan Jonas, Shigeko Kubota, and Mary Lucier.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). "Lens on Israel: Society Through its Cinema." 3/6 at 7:30: *Stalin's Disciples* (1987), dir. Nadav Levitan, with guest speaker Ariel Jurwitz, New York Representative of Hashomer HeTzair. Through 3/31: "Cinematalk: Plays Into Film." 3/3 at 8: *Little Shop of Horrors* (1987), dir. Frank Oz, with Rick Moranis and Levi Stubbs, moderator Jane Moss.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Shoot to Kill.* #2—*Scavengers.* #3—*Action Jackson.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Shoot to Kill.* #2—*Frantic.* #3—*Moonstruck.* #4—*A Night in the Life of Jimmy Reardon.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Shoot to Kill.* #2—*Scavengers.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Frantic.* #2—*Shoot to Kill.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *School Daze.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Frantic.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Shoot to Kill.* #4—Through 3/3: *Action Jackson.* Beg. 3/4: *Prison.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 3/3: *Scavengers.* Beg. 3/4: *School Daze.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Apprentice to Murder.* #2—*The Serpent and the Rainbow.* #3—*Scavengers.* #4—*Three Men and a Baby.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Action Jackson.* #2—*School Daze.* #3—*The Serpent and the Rainbow.* #4—*Satisfaction.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1 *Good Morning, Vietnam.* #2—*Moonstruck.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*School Daze.* #2—Through 3/3: *Shoot to Kill.* Beg. 3/4: *Moving.* #3—*Action Jackson.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.* #3—*Apprentice to Murder.* #4—*Fatal Attraction; Batteries Not Included.* #5—*She's Having a Baby.* #6—*Shoot to Kill.* #7—*Cry Freedom.* #8—*School Daze.* #9—*A Night in the Life of Jimmy Reardon.* #10—*Frantic.* #11—*Action Jackson.* #12—*Good Morning, Vietnam.* #13—*Moonstruck; Scavengers.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Shoot to Kill.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Ironweed.* #4—*Good Morning, Vietnam.* #5—*Hope and Glory.* #6—*Three Men and a Baby.* #7—Through 3/3: *End of the Line.* Beg. 3/4: *Switching Channels.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Good Morning, Vietnam.* #2—*Fatal Attraction.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Frantic.* #2—Through 3/3: *Good Morning, Vietnam.* Beg. 3/4: *Switching Channels.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Shoot to Kill.* #2—*Scavengers.* #3—*Frantic.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Ironweed.* #2—*The Last Emperor.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Frantic.* #2—*Apprentice to Murder.* #3—*A Night in the Life of Jimmy Reardon.* #4—*School Daze.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Scavengers.* #2—*Action Jackson.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Action Jackson.* #2—*School Daze.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Frantic.* #2—*Action Jackson.* #3—*Moonstruck.* #4—Through 3/3: *The Serpent and the Rainbow.* Beg. 3/4: *Moving.* #5—Through 3/3: *Scavengers.* Beg. 3/4: *Prison.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Ironweed.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Cry Freedom.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Moonstruck.* #4—*Action Jackson.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Serpent and the Rainbow.* #2—*Good Morning, Vietnam.* #3—*Broadcast News.* #4—*Shoot to Kill.* #5—*Frantic.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Apprentice to Murder.* #2—*Good Morning, Vietnam.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Scavengers.* #2—*Shoot to Kill.* #3—*The Serpent and the Rainbow.* #4—*Fatal Attraction.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Apprentice to Murder.* #2—*The Serpent and the Rainbow.* #3—*Moonstruck.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Frantic.* #2—*A Night in the Life of Jimmy Reardon.* #3—Through 3/3: *Ironweed.* Beg. 3/4: *Switching Channels.* #4—*Action Jackson.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*A Night in the Life of Jimmy Reardon.* #2—*Frantic.* #3—*Shoot to Kill.* #4—*Moonstruck.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.* #7—*The Last Emperor.* #8—*Satisfaction.* #9—*She's Having a Baby.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 3/3: *Scavengers.* Beg. 3/4: *Switching Channels.* #2—*Frantic.* #3—*Shoot to Kill.* #4—Through 3/3: *Action Jackson.* Beg. 3/4: *Prison.* #5—*Broadcast News.* #6—Through 3/3: *Moonstruck.* Beg. 3/4: *Moving.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Hope and Glory.* #2—*Broadcast News.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Scavengers.* #2—*School Daze.* #3—*Shoot to Kill.* #4—*Action Jackson.* #5—*Apprentice to Murder.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—Through 3/3: *Satisfaction.* Beg. 3/4: *Moving.* #2—*Three Men and a Baby.* #3—Through 3/3: *Scavengers.* Beg. 3/4: *And God Created Woman.* #4—*Shoot to Kill.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Moonstruck.* #2—Through 3/3: *Scavengers.* Beg. 3/4: *Moving.* #3—*Shoot to Kill.* #4—*Action Jackson.* #5—Through 3/3: *Satisfaction.* Beg. 3/4: *Switching Channels.* #6—Through 3/3: *The Serpent and the Rainbow.* Beg. 3/4: *Prison.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4 #1—*Moonstruck.* #2—*Ironweed.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7 #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.* Through 3/3: *She's Having a Baby.* Beg. 3/4: *Swit Channels.* #4—*A Night in the Life of Jimmy Rear*

303. CORONA—PLAZA—(639-7722). *Scavengers.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). *Frantic.* #2—*Shoot to Kill.* #3—*A Night in the L Jimmy Reardon.* #4—*Good Morning, Vietnam.* #5—*Last Emperor.* #6—*Broadcast News.* #7—Through *Satisfaction.* Beg. 3/4: *Switching Channels.*

305. ELMHURST—LOEWS ELMWOOD—(429-47 #1—*She's Having a Baby.* #2—*Apprentice to M* #3—*The Serpent and the Rainbow.*

306. FLUSHING—UA QUARTET—(359-6777). #1– *tion Jackson.* #2—*Frantic.* #3—Through 3/3: *Sc gers.* Beg. 3/4: *And God Created Woman.* Through 3/3: *The Serpent and the Rainbow.* Beg. *Prison.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Broa News.* #2—*Good Morning, Vietnam.*

308. FOREST HILLS—CINEMART—(261-2244). # *Three Men and a Baby.* #2—*Fatal Attraction; Cinde*

309. FOREST HILLS—CONTINENTAL—(544-10 #1—*A Night in the Life of Jimmy Reardon.* #2—*Last Emperor.* #3—*Good Morning, Vietnam.*

310. FOREST HILLS—FOREST HILLS—(261-78 #1—*Frantic.* #2—Through 3/3: *Broadcast News.* 3/4: *Switching Channels.*

311. FOREST HILLS—LOEWS TRYLON—(459-89 *Moonstruck.*

312. FOREST HILLS—MIDWAY—(261-8572). #1— *tion Jackson.* #2—*Shoot to Kill.* #3—Through *School Daze.* Beg. 3/4: *Moving.* #4—Through *Scavengers.* Beg. 3/4: *Prison.*

313. FRESH MEADOWS—CINEMA CITY—(357-91 #1—*Frantic.* #2—*Good Morning, Vietnam.* #3 *Night in the Life of Jimmy Reardon.* #4—*Shoot to* #5—*Hope and Glory.*

315. JACKSON HEIGHTS—COLONY—(478-6777). # *Action Jackson.* #2—*Frantic.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). # *Shoot to Kill.* #2—*Apprentice to Murder.* #3—*The pent and the Rainbow.*

317. KEW GARDENS HILLS—MAIN STREET—(2 3636). #1—*Moonstruck.* #2—*Wall Street.*

318. OZONE PARK—CROSSBAY—(848-1738). # *Shoot to Kill.* #2—*Frantic.* #3—*Moonstruck.*

319. QUEENS VILLAGE—COMMUNITY—(464-71 #1—*Action Jackson; The Serpent and the Rainbow.* # *School Daze.*

320. REGO PARK—DRAKE—(457-4002). *Wall Street.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). # *Three Men and a Baby.* #2—*The Serpent and Rainbow.*

322. SUNNYSIDE—CENTER—(784-3050). #1—G *Morning, Vietnam.* #2—*Shoot to Kill.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Ac Jackson.* #2—*Good Morning, Vietnam.*

401. NEW DORP—HYLAN—(351-6601). #1—*Mo struck.* #2—*She's Having a Baby.*

402. NEW DORP—LANE—(351-2110). *Shoot to Kill.*

404. NEW DORP—FOX PLAZA—(987-6800). #1— *Night in the Life of Jimmy Reardon.* #2—*Apprentice Murder.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(9 9600). #1—*Moonstruck.* #2—Through 3/3: *Satisf tion.* Beg. 3/4: *Switching Channels.* #3—Through 3 *Action Jackson.* Beg. 3/4: *Prison.* #4—*Frantic.* #5 *Shoot to Kill.* #6—*A Night in the Life of Jimmy Reard* #7—*Three Men and a Baby.* #8—*Scavengers.* #9 Through 3/3: *She's Having a Baby.* Beg. 3/4: *Movi* #10—*Good Morning, Vietnam.*

LONG ISLAND

AREA CODE 516

Nassau County

ALDWIN—GRAND AVENUE—(223-2323). #1—*ast Emperor.* #2—*Shoot to Kill.*

LLMORE—MOVIES—(783-7200). Through 3/3: *Street.* Beg. 3/4: *Broadcast News.*

ETHPAGE—MID-ISLAND—(796-7500). *Wall*

AST MEADOW—MEADOWBROOK—(731-2423). *Frantic.* #2—*A Night in the Life of Jimmy Reardon.* Through 3/3: *Action Jackson.* Beg. 3/4: *Moving.* Through 3/3: *Scavengers.* Beg. 3/4: *Prison.*

RANKLIN SQUARE—FRANLKIN—(775-3257). *Moonstruck.* #2—*Good Morning, Vietnam.* #3— *to Kill.* #4—*A Night in the Life of Jimmy Reardon.*

ARDEN CITY—ROOSEVELT FIELD—(741-4007). *A Night in the Life of Jimmy Reardon.* #2—*The nt and the Rainbow.* #3—*Three Men and a Baby.* —*Frantic.* #5—*Shoot to Kill.* #6—*Moonstruck.* *School Daze.* #8—*Good Morning, Vietnam.*

REAT NECK—SQUIRE—(466-2020). #1— ugh 3/3: *Ironweed.* Beg. 3/4: *Switching Channels.* —*Frantic.* #3—Through 3/3: *Scavengers.* Beg. 3/4: *God Created Woman.*

EWLETT—HEWLETT—(791-6768). *Shoot to Kill.*

ICKSVILLE—HICKSVILLE—(931-0749). #1— ugh 3/3: *Action Jackson.* Beg. 3/4: *Prison.* #2— ugh 3/3: *Three Men and a Baby.* Beg. 3/4: *And Created Woman.*

ICKSVILLE—MID-PLAZA—(433-2400). #1— ugh 3/3: *Apprentice to Murder.* Beg. 3/4: *Moving.* —*A Night in the Life of Jimmy Reardon.* #3—*Frantic.* —*Shoot to Kill.* #5—Through 3/3: *She's Having a* . Beg. 3/4: *The House on Carroll Street.* #6— *struck.*

AWRENCE—LAWRENCE—(371-0203). #1—*Three and a Baby.* #2—*Scavengers.* #3—*Frantic.*

EVITTOWN—LEVITTOWN—(731-0516). #1—*Wall t.* #2—*Broadcast News.*

EVITTOWN—LOEWS NASSAU—(731-5400). #1— *Having a Baby.* #2—*Moonstruck.* #3—*Shoot to* #4—*The Unbearable Lightness of Being.* #5—*Three and a Baby.* #6—*Good Morning, Vietnam.*

LONG BEACH—PARK AVENUE—(432-0576). ugh 3/3: *Fatal Attraction; Broadcast News.* Beg. *Three Men and a Baby.*

YNBROOK—LYNBROOK—(593-1033). #1—*The earable Lightness of Being.* #2—*Broadcast News.* —*A Night in the Life of Jimmy Reardon.* #4— ugh 3/3: *Ironweed.* Beg. 3/4: *Switching Channels.*

MALVERNE—TWIN—(599-6966). #1—Through *My Life as a Dog.* Beg. 3/4: *Broadcast News.* #2— *Street.*

MANHASSET—MANHASSET—(627-7887). #1— *dcast News.* #2—*Good Morning, Vietnam.* #3—*A t in the Life of Jimmy Reardon.*

ASSAPEQUA—THE MOVIES AT SUNRISE MALL— -2244). #1—*Action Jackson.* #2—*Moonstruck.* —*Three Men and a Baby.* #4—*Frantic.* #5—*A Night e Life of Jimmy Reardon.* #6—*Good Morning, Viet-* . #7—Through 3/3: *Scavengers.* Beg. 3/4: *Prison.* —Through 3/3: *The Serpent and the Rainbow.* Beg. *Moving.* #9—Through 3/3: *Satisfaction.* Beg. *Switching Channels.*

ASSAPEQUA—PEQUA—(799-6464). *Shoot to Kill.*

MERRICK—TWIN—(546-1270). #1—*Broadcast s.* #2—*Shoot to Kill.*

EW HYDE PARK—HERRICKS—(747-0555). #1— *dcast News.* #2—*Frantic.*

OCEANSIDE—OCEANSIDE—(536-7565). #1— *engers.* #2—*Wall Street.*

ORT WASHINGTON—MOVIES—(944-6200). #1— *engers.* #2—*Hope and Glory.* #3—*Shoot to Kill.* —*Frantic.* #5—*Moonstruck.*

ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678- 1). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

ROSLYN—ROSLYN—(621-8488). #1—*The Last peror.* #2—*The Dead.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Last Emperor.* #2—*Broadcast News.* #3—Through 3/3: *Ironweed.* Beg. 3/4: *Switching Channels.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Good Morning, Vietnam.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Cry Freedom.* #2—*The Serpent and the Rainbow.* #3—*A Night in the Life of Jimmy Reardon.* #4—*School Daze.* #5—*Three Men and a Baby.* #6—*Frantic.* #7—*Good Morning, Vietnam.* #8—*Apprentice to Murder.* #9—*The Last Emperor.* #10—*Action Jackson.* #11—*Fatal Attraction; Batteries Not Included.* #12—*Shoot to Kill.* #13—*Moonstruck; The Unbearable Lightness of Being.*

531. WANTAGH—WANTAGH—(781-6969). *Wall Street.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 3/3: *Action Jackson.* Beg. 3/4: *Prison.* #2—Through 3/3: *Scavengers.* Beg. 3/4: *Switching Channels.* #3—Through 3/3: *Frantic.* Beg. 3/4: *Moving.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*Half of Heaven.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 3/3: *Scavengers.* Beg. 3/4: *Moving.* #2—*A Night in the Life of Jimmy Reardon.* #3—Through 3/3: *Ironweed.* Beg. 3/4: *Prison.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 3/3: *Apprentice to Murder.* Beg. 3/4: *Fatal Attraction.* #2—*Good Morning, Vietnam.* #3—Through 3/3: *End of the Line.* Beg. 3/4: *Wall Street.*

602. BAY SHORE—CINEMA—(665-1722). *Action Jackson.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*Frantic.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*A Night in the Life of Jimmy Reardon.* #2—*She's Having a Baby.* #3—*Satisfaction.* #4—*Shoot to Kill.* #5—*Three Men and a Baby.* #6—*Moonstruck.* #7—*Throw Mama From the Train; Batteries Not Included.* #8—*Good Morning, Vietnam.* #9—*The Serpent and the Rainbow.* #10—*Action Jackson.* #11—*Frantic.* #12—*Apprentice to Murder.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*She's Having a Baby.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Action Jackson.* #4—*Satisfaction.* #5—*Three Men and a Baby.* #6—*Shoot to Kill.* #7—*The Serpent and the Rainbow.* #8—*Fatal Attraction; Batteries Not Included.* #9—*The Unbearable Lightness of Being.* #10—*Good Morning, Vietnam.* #11—*Moonstruck.* #12—*Broadcast News; Frantic.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Apprentice to Murder.* #2—*Wall Street.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Moonstruck.* #2—*Frantic.* #3—*Good Morning, Vietnam.* #4—*Shoot to Kill.* #5—Through 3/3: *Action Jackson.* Beg. 3/4: *Moving.* #6—Through 3/3: *Scavengers.* Beg. 3/4: *Switching Channels.* #7—*A Night in the Life of Jimmy Reardon.* #8—Through 3/3: *Satisfaction.* Beg. 3/4: *Prison.*

611. CORAM—PINE—(698-6442). #1—*Wall Street.* #2—*Broadcast News.* #3—*Hope and Glory.* #4—*Fatal Attraction.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Frantic.* #2—*Moonstruck.* #3—Through 3/3: *The Last Emperor.* Beg. 3/4: *Switching Channels.* #4—*Ironweed.* #5—Through 3/3: *The Dead.* Beg. 3/4: *The Last Emperor.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—Program Unavailable.

616. HUNTINGTON—SHORE—(421-5200). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.* #3—*Broadcast News.* #4—*Shoot to Kill.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moonstruck.*

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.* #3—*A Night in the Life of Jimmy Reardon.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *A Night in the Life of Jimmy Reardon.*

620. LINDENHURST—LINDENHURST—(888-5400). *Wall Street.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Frantic.* #4—*The Last Emperor.* #5—*Good Morning, Vietnam.* #6—*Shoot to Kill.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/3: *Wall Street.* Beg. 3/4: *Nuts.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*She's Having a Baby.* #2—Through 3/3: *Scavengers.* Beg. 3/4: *And God Created Woman.* #3—Through 3/3: *Satisfaction.* Beg. 3/4: *Moving.* #4—*Moonstruck.* #5—*A Night in the Life of Jimmy Reardon.* #6—*Three Men and a Baby.* #7—*Shoot to Kill.* #8—*Action Jackson.* #9—*Frantic.* #10—Through 3/3: *The Serpent and the Rainbow.* Beg. 3/4: *Prison.* #11—*Apprentice to Murder.* #12—Through 3/3: *Ironweed.* Beg. 3/4: *Switching Channels.* #13—*Good Morning, Vietnam.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Hope and Glory.* #2—Through 3/3: *Throw Mama From the Train.* Beg. 3/4: *The Serpent and the Rainbow.* #3—Through 3/3: *Broadcast News.* Beg. 3/4: *Ironweed.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Frantic; Shoot to Kill.* **WEST—***The Last Emperor.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 3/3: *Hope and Glory.* Beg. 3/4: *Promised Land.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Broadcast News.* #2—*Scavengers.* #3—*Shoot to Kill.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Frantic.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Apprentice to Murder.* #4—*A Night in the Life of Jimmy Reardon.* #5—Through 3/3: *Shoot to Kill.* Beg. 3/4: *Moving.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*The Unbearable Lightness of Being.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Shoot to Kill; Batteries Not Included.* #2—*Three Men and a Baby; Cinderella.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Moonstruck.* #2—*Hope and Glory.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 3/3: *Broadcast News.* Beg. 3/4: *Shoot to Kill.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Last Emperor.* #2—*Ironweed.* #3—Through 3/3: *She's Having a Baby.* Beg. 3/4: *Switching Channels.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Moonstruck.* #2—*School Daze.*

704. HARRISON—CINEMA—(835-5952). *Shoot to Kill.*

705. HARTSDALE—CINEMA—(428-2200). #1—*A Night in the Life of Jimmy Reardon.* #2—*Broadcast News.* #3—*Frantic.* #4—*Empire of the Sun.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Shoot to Kill.* #2—*Action Jackson.* #3—*The Unbearable Lightness of Being.* #4—*Three Men and a Baby.* #5—*Good Morning, Vietnam.* #6—*Moonstruck.* #7—*A Night in the Life of Jimmy Reardon.* #8—*Ironweed.* #9—*The Last Emperor.* #10—*Frantic.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *A Night in the Life of Jimmy Reardon.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—Through 3/3: *Action Jackson.* Beg. 3/4: *Prison.* #4—*Frantic.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 3/3: *End of the Line.* Beg. 3/4: *The Last Emperor.* #2—Through 3/3: *Action Jackson.* Beg. 3/4: *Shoot to Kill.* #3—Through 3/3: *Shoot to Kill.* Beg. 3/4: *Switching Channels.* #4—*Frantic.* #5—*Broadcast News.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Hope and Glory.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Scavengers.* #2—*Action Jackson.*

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Hope and Glory.* #2—*Fatal Attraction.* #3—*She's Having a Baby.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Frantic.* #2—Through 3/3: *Broadcast News.* Beg. 3/4: *Moving.* #3—*Three Men and a Baby.* #4—*Moonstruck.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Fatal Attraction.* #2—*Good Morning, Vietnam.* #3—*Apprentice to Murder.* #4—*Action Jackson.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Shoot to Kill; Stage Door.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Dead.*

720. SCARSDALE—PLAZA—(725-0078). *Fatal Attraction.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*She's Having a Baby.* #2—*Apprentice to Murder.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Wall Street.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.* #4—*Moonstruck.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Unbearable Lightness of Being.* #2—*A Night in the Life of Jimmy Reardon.* #3—Through 3/3: *Action Jackson.* Beg. 3/4: *The House on Carroll Street.* #4—*Frantic.* #5—*Shoot to Kill.* #6—*Broadcast News.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Shoot to Kill.* #2—*Action Jackson.* #3—*School Daze.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Frantic.* #2—Through 3/3: *Scavengers.* Beg. 3/4: *Prison.* #3—*Shoot to Kill.* #4—*Moonstruck.* #5—Through 3/3: *Ironweed.* Beg. 3/4: *Switching Channels.* #6—*A Night in the Life of Jimmy Reardon.* #7—*The Last Emperor.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 3/3: *Throw Mama From the Train.* Beg. 3/4: *Three Men and a Baby.* #2—Through 3/3: *Wall Street.* Beg. 3/4: *Broadcast News.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*The Serpent and the Rainbow.* #4—*Good Morning, Vietnam.* #5—*The Unbearable Lightness of Being.*

755. NEW CITY—TOWN—(634-5100). #1—*Scavengers.* #2—*Moonstruck.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Frantic.* #2—*A Night in the Life of Jimmy Reardon.*

757. NYACK—CINEMA EAST—(358-6631). *Shoot to Kill.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*A Night in the Life of Jimmy Reardon.* #2—*Scavengers.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *End of the Line.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Apprentice to Murder.* #2—*Ironweed.*

763. STONY POINT—9 W—(942-0303). *Cinderella; Fatal Attraction.*

764. SUFFERN—LAFAYETTE—(357-6030). *Three Men and a Baby.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Ironweed.* #2—*Three Men and a Baby.*

801. DANBURY—CINE—(743-2200). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Frantic.* #2—*The Last Emperor.*

803. DANBURY—PALACE—(748-7496). #1—*A Night in the Life of Jimmy Reardon.* #2—*Shoot to Kill.* #3—*Scavengers.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Shoot to Kill.* #2—*Three Men and a Baby.*

806. FAIRFIELD—COUNTY—(334-1411). *A Night in the Life of Jimmy Reardon.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Unbearable Lightness of Being.* #2—*Cry Freedom.*

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Ironweed.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Good Morning, Vietnam.* #2—Through 3/3: *Ironweed.* Beg. 3/4: *Switching Channels.*

810. NORWALK—CINEMA—(838-4504). #1—*Broadcast News.* #2—*Frantic.*

811. NORWALK—NORWALK—(866-9202). *A Night in the Life of Jimmy Reardon.*

812. RIDGEFIELD—CINEMA—(438-3338). *Three Men and a Baby.*

813. SOUTH NORWALK—SONO—(866-9202). Through 3/7: *Dark Eyes.* 3/8–10: *Orphans.*

814. SPRINGDALE—STATE—(325-0250). *Three Men and a Baby.*

815. STAMFORD—AVON—(324-9205). #1—*Action Jackson.* #2—*Scavengers.*

816. STAMFORD—CINEMA—(324-3100). #1—*Good Morning, Vietnam.* #2—*Frantic.* #3—*Shoot to Kill.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*A Night in the Life of Jimmy Reardon.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 3/3: *The Serpent and the Rainbow.* Beg. 3/4: *Moving.* #2—*Shoot to Kill.* #3—Through 3/3: *Three Men and a Baby.* Beg. 3/4: *Prison.* #4—*A Night in the Life of Jimmy Reardon.* #5—Through 3/3: *Ironweed.* Beg. 3/4: *Switching Channels.* #6—*Frantic.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Frantic.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Ironweed.* #2—*The Unbearable Lightness of Being.* #3—(227-9619). *Good Morning, Vietnam.* #4—(226-6666). *The Last Emperor.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Shoot to Kill.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Apprentice to Murder.* #2—*Frantic.* #3—*Action Jackson; Scavengers.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Broadcast News.* #2—*A Night in the Life of Jimmy Reardon.*

902. JERSEY CITY—STATE—(653-5200). #1—*School Daze.* #2—*Action Jackson.* #3—Through 3/3: *Shoot to Kill.* Beg. 3/4: *Prison.* #4—Through 3/3: *Scavengers.* Beg. 3/4: *Moving.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Scavengers.* #2—*A Night in the Life of Jimmy Reardon.* #3—*The Serpent and the Rainbow.* #4—*School Daze.* #5—*Three Men and a Baby.* #6—*Ironweed.* #7—*Frantic.* #8—*Apprentice to Murder.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Moonstruck.* #2—*Action Jackson.* #3—*Broadcast News.* #4—*Good Morning, Vietnam.* #5—*Shoot to Kill.* #6—*The Unbearable Lightness of Being.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Serpent and the Rainbow; Return of the Living Dead II.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Action Jackson.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Apprentice to Murder.* #2—*The Serpent and the Rainbow.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Wall Street.*

914. LIVINGSTON—COLONY—(992-0800). *Good Morning, Vietnam.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Wall Street.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Fatal Attraction.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Shoot to Kill.* #2—*Three Men and a Baby.* #3—*School Daze.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Fat* *traction.* #2—*Moonstruck.* #3—*Good Morning, Vie*

920. UPPER MONTCLAIR—BELLEVUE—(744-1 #1—Through 3/3: *Ironweed.* Beg. 3/4: *Swi Channels.* #2—*A Night in the Life of Jimmy Re* #3—*Broadcast News.*

921. WEST ORANGE—ESSEX GREEN—(731-7 #1—*Frantic.* #2—*Broadcast News.* #3—*A Night Life of Jimmy Reardon.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8 *Fatal Attraction; Cinderella; Batteries Not Included.*

931. CRANFORD—CRANFORD—(276-9120). #1— *engers.* #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). Thr 3/3: *Fatal Attraction.* Beg. 3/4: *Moving.*

933. LINDEN—QUAD—(925-9787). #1—*Moons* #2—*Shoot to Kill.* #3—*Good Morning, Vietnam.* *The Serpent and the Rainbow; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Dead.*

936. UNION—UNION—(686-4373). #1—*A Night* *Life of Jimmy Reardon.* #2—*Good Morning, Vietn*

937. WESTFIELD—RIALTO—(232-1288). #1—*Bro News.* #2—Through 3/3: *Ironweed.* Beg. 3/4: *S ing Channels.* #3—*Shoot to Kill.*

938. WESTFIELD—TWIN—(654-4720). #1—*Three and a Baby.* #2—*Good Morning, Vietnam.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1— *Morning, Vietnam.* #2—*Shoot to Kill.*

951. CLOSTER—CLOSTER—(768-8800). *Wall Stree*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3 #1—*She's Having a Baby.* #2—*Good Morning, Vie* #3—*Shoot to Kill.* #4—*Apprentice to Murder.*

953. EMERSON—TOWN—(261-1000). #1—*Apprent Murder.* #2—*Ironweed.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Thr 3/3: *School Daze.* Beg. 3/4: *Switching Channels.* *The Last Emperor.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Moonst* #2—*Scavengers.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Broa News.* #2—*Frantic.*

958. OAKLAND—TWIN—(337-4478). #1—*Frantic.* *Shoot to Kill.*

959. PARAMUS—CINEMA 35—(845-5070). *Ironwee*

961. PARAMUS—BERGEN MALL—(845-4449). *End Line.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*M struck.* #2—*The Unbearable Lightness of Being.* *She's Having a Baby.* #4—*A Night in the Life of Ji Reardon.* #5—*Three Men and a Baby.* #6—*Fra* #7—*Good Morning, Vietnam.* #8—*Action Jack* #9—*The Serpent and the Rainbow.* #10—*Broa News.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Sc gers.* #2—*Wall Street.* #3—*Shoot to Kill.*

964. RAMSEY—CINEMA—(825-2090). *Moonstruck.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Men and a Baby.*

967. RIDGEWOOD—WARNER—(444-1234). #1— *Morning, Vietnam.* #2—*A Night in the Life of Ji Reardon.* #3—*She's Having a Baby.* #4—*Broa News.*

968. RUTHERFORD—WILLIAMS—(933-3700). # *Wall Street.* #2—*Throw Mama From the Train.*

969. TEANECK—MOVIE CITY—(836-3334). #1— *weed.* #2—*Satisfaction.* #3—*Shoot to Kill.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*M struck.* #2—*Frantic.* #3—*End of the Line.* #4—*A N in the Life of Jimmy Reardon.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-22 #1—*Moonstruck.* #2—*Fatal Attraction.* #3—*Three and a Baby; Cinderella.*

972. WESTWOOD—PASCACK—(664-3200). #1—*F tic.* #2—*A Night in the Life of Jimmy Reardon.* # *Shoot to Kill.* #4—*Good Morning, Vietnam.*

BRIEF
M O V I E
REVIEWS

COMPILED BY CATHY HAINER

ex, arranged in alphabetical order, includes
.t not necessarily all, films currently playing.

: in parentheses at the end of the capsule
refers to the issue of *New York* in which David
review originally appeared; the numbers that
he reviews refer to the theater numbers in the
pages immediately preceding this section.

RATING GUIDE

General Audiences. All ages admitted.

Parental Guidance Suggested. Some material may not be suitable for children.

Parents Strongly Cautioned. Some material may be inappropriate for children under 13.

Restricted. Under 17 requires accompanying parent or adult guardian.

No one under 17 admitted.

NEW FILMS

films recommended by *New York's* critic.

JACKSON—(1 hr. 33 min.; 1988) While investi-
g a series of Union official slayings, a Detroit cop
vers an auto magnate's plot to take control of the
ns. With Carl Weathers, Craig T. Nelson, and
y. Written by Robert Reneau. Dir. Craig T.
ey. R. **31, 33, 36, 67, 89, 90, 92, 100, 106, 109, 111, 112, 112, 202, 208, 209, 210, 213, 216, 219, 220, 222, 223, 300, 300, 304, 306, 308, 315, 319, 400, 406, 406, 503, 508, 513, 517, 530, 530, 532, 601, 602, 606, 606, 608, 608, 610, 610, 611, 625, 625, 706, 708, 709, 711, 715, 715, 720, 723, 724, 763, 815, 900, 902, 910, 913, 917, 919, 930, 932, 962, 971**

SUMMER—(1 hr. 45 min. 1988) Six young men
diverse cultural and economic backgrounds con-
the racial tensions present in 1959 Hawaii. With
s Makepeace, Don Michael Paul, and Tia Carrere.
nplay by Mike Greco and Bob Benedetto. Dir.
my Lee Wallace. PG. **33**

DD CREATED WOMAN—(1 hr. 34 min. 1988) A
ke of the original with Brigitte Bardot, the tale of
ng girl who has a fatal attraction to men. With
cca De Mornay, Vincent Spano, and Frank Lan-
. Screenplay by R. J. Stewart. Dir. Roger Vadim.
2, 223, 306, 506, 508, 625

NTICE TO MURDER—(1 hr. 34 min.; 1988) A prac-
ner of medieval medicine comes to believe he is
victim of an evil spell as he teaches a local young
his medical secrets. Donald Sutherland, Chad
e, and Mia Sara. Screenplay by Alan Scott and
ley Moore. Dir. R. L. Thomas. PG-13. **32, 67,
108, 112, 207, 215, 217, 222, 305, 316, 404,
530, 601, 606, 609, 625, 634, 715, 721, 762,
903, 911, 952, 953**

EVOIR LES ENFANTS (GOOD-BYE, CHILDREN)—(1
43 min.; 1987) In French, Eng. subtitles. Louis
le returns to France and reclaims his greatness in
fictionalized memoir of the cold winter of
3–1944, when he boarded at a Catholic school
Fontainebleau and nearly betrayed—through in-
ctual vanity—a young Jewish student to the Na-
The hero, 11-year-old Julien (Gaspard Manesse),
mama's boy who wets his bed at night, a proud,
lligent, and infantile child who bristles when a
boy with intelligence equal to his own, Bonnet
phaël Fetjö) enters his class. Bonnet, tall, tentative,
er stand-offish, is a Jew being hid (illegally) by the
melite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **55**

BABETTE'S FEAST—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Reviewed in this issue. G. **82**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 33, 53, 84, 214, 220, 221, 304, 307, 310, 501, 511, 513, 514, 515, 516, 519, 520, 527, 608, 611, 616, 626, 631, 634, 638, 705, 708, 709, 714, 723, 725, 801, 808, 810, 901, 904, 920, 921, 937, 956, 962, 967**

CRAZY MOON—(1 hr. 30 min.; 1988) An off-beat love story about an eccentric rich kid with a passion for big band music and a free-spirited deaf girl. With Kiefer Sutherland and Vanessa Vaughan. Written by Tom Berry and Stefan Wodoslawsky. Dir. Allan Eastman. PG-13. **45**

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners,* is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. **11, 45, 87, 526, 612, 719, 752, 906, 935**

DISTANT HARMONY—(1 hr. 25 min.; 1988) A portrait of Luciano Pavarotti's 1986 tour of China. Dir. DeWitt Sage. **43**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **49, 705**

END OF THE LINE—(1 hr. 45 min.; 1988) Two lifelong railroad workers take their fate into their own hands when the president of the railroad decides to abandon the rail in favor of an air freight company. With Levon Helm, Kevin Bacon, and Mary Steenburgen. Written by John Wohlbrook and Jay Russell. Dir. Russell. PG. **84, 200, 601, 709, 761, 961, 970**

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli. Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **82**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **36, 112, 202, 216, 308, 513, 530, 601, 608, 611, 713, 715, 720, 763, 917, 919, 930, 932, 971**

5 CORNERS—(1 hr. 32 min.; 1988) The scary character actor John Turturro, playing Heinz, the neighborhood psycho, is much the best thing in this rather half-hearted attempt to do an urban *American Graffiti.* It's the southeast Bronx in 1964, and America is on the cusp of social change—neighborhood girls are sniffing glue and a former street brawler has taken up Dr. Martin Luther King Jr.'s doctrines of nonviolence. Turturro, who is hook-nosed, with a long, receding chin, gives Heinz a high giggle and glaring, burning righteousness—he dares the world not to see him (the performance couldn't be more emblematic of the fate of a character actor trying to make an impression). As for the rest, writer John Patrick Shanley and director Tony Bill don't develop enough neighborhood atmosphere; they allow characters to present their calling cards rather than taking their identity from the streets, the shops, the bars. Despite some violence, the movie feels cautious and uncommitted. With Jodie Foster as a sweet neighborhood girl. (2/1/88) R. **10, 53**

FRANTIC—(1 hr. 50 min.; 1988) An American heart surgeon arrives in Paris for a convention only to find that his wife has mysteriously vanished. With Harrison Ford, Betty Buckley, and Emmanuelle Seigner. Screenplay by Roman Polanski and Gerard Brach. Dir. Polanski. R. **7, 25, 31, 61, 85, 101, 103, 106, 112, 203, 204, 207, 210, 214, 218, 219, 220, 304, 306, 310, 313, 315, 318, 406, 503, 505, 506, 509, 510, 517, 520, 523, 530, 532, 603, 606, 610, 612, 621, 625, 627, 633, 705, 706, 708, 709, 714, 723, 724, 756, 802, 810, 816, 818, 819, 900, 903, 921, 956, 958, 962, 970, 972**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his *multilevel consciousness and gonzo joking* make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **10, 22, 41, 55, 85, 110, 112, 200, 202, 203, 214, 215, 219, 302, 304, 307, 309, 313, 322, 400, 406, 504, 505, 512, 516, 517, 525, 528, 530, 601, 606, 608, 610, 616, 618, 621, 625, 634, 635, 700, 706, 708, 715, 722, 753, 801, 809, 816, 819, 820, 904, 914, 917, 919, 933, 936, 938, 950, 952, 962, 967, 972**

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) In French, Eng. subtitles. A clichéd heart-warmer from rural France that has nevertheless been put together, by writer-director Jean-Loup Hubert, with considerable formal control. A young mother leaves her nine-year-old son with a warring couple (Anémone and Richard Bohringer), and the boy, vulnerable and needy, turns the two egotistical and quarrelsome grown-ups into parents. The movie wouldn't be much were it not for Anémone, a tall, horse-faced near-beauty whose physical presence suggests a constant battle between sensuality and prudishness. Her small-town wife wants to become a priss—she feels herself an aggrieved woman—and yet her walk has an odd, provocative bump to it. She is constantly violating her own nature, and Anémone makes her both goosey and passionate. (2/15/88) **50**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with white boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussles, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5, 36, 62, 85**

HIGH TIDE—(1 hr. 43 min.; 1988) Reviewed in this issue. PG-13 **81**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 42, 200, 221, 313, 523, 611, 626, 630, 637, 710, 713**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11**

THE HOUSE ON CARROLL STREET—(1 hr. 41 min.; 1988) Set during the era of the McCarthy hearings, a young woman photographer uncovers a conspiracy to smuggle Nazi war criminals into the United States. With Kelly McGillis, Jeff Daniels, and Mandy Patinkin. Written by Walter Bernstein. Dir. Peter Yates. PG. **40, 62, 80, 509, 723**

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **7, 40, 60, 200, 206, 212, 218, 301, 506, 514, 527, 600, 612, 625, 626, 702, 724, 762, 800, 808, 809, 818, 820, 903, 920, 937, 953, 959**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **4, 54, 533**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chi-
nese Communists as a "war criminal." Bertolu
screenwriter Mark Peploe cut back and forth b
the spectacular court and the dour prison camp,
art and luxury have given way to the reprovin
ness of Communist kitsch. At the end of his life
becomes an ordinary citizen in gray, a state of s
purification that Bertolucci seems to approv
muted ending leaves one uneasy: Has Bertolucc
the proper Communist line in order to gain adn
to the Forbidden City? With John Lone as the g
up Pu Yi, Joan Chen as his empress. (11/30/8
13. **6, 46, 85, 206, 219, 304, 309, 500, 526**
530, 612, 612, 621, 627, 702, 709, 724, 802
820, 915, 954

MELO—(1 hr. 52 min.; 1987) In French, Eng. su
Alain Resnais' s new movie is an oddity and a s
an adaptation of a stage work, Henry Bern
"boulevard drama" of 1929, in which such film
ments as curtains between the acts and obviousl
ficial sets emphasize the material's grounding i
ater convention. Here is something constructe
acted, not to be confused with life. We are are
to see the mechanics—the lies and evasions that
the drama of infidelity forward to its maudlin c
sion. And yet Resnais is not sending up the ma
he does it seriously, and he takes something t
first seems merely fashionable and exploits it
full measure of passion. As the brittle young wi
maine, who commits adultery with a famous
virtuoso, Sabine Azema overacts the girl's neuro
tensity, as if to place the performance, along wit
maine's costumes and hair, in a period context.
is beautiful and startling, and in this movie as s
as a creature from another planet. **81**

A MONTH IN THE COUNTRY—(1 hr. 36 min.; 198
O'Connor's grave and silent movie, set in Engla
ter World War I—conveys the sense of an enti
tion stunned by the loss of its young men. Un
nately, the movie itself feels as if Big Bertha or
other heavy artillery had been pounding on it
movie is fearfully inarticulate and underdrama
With Colin Firth and Kenneth Branagh, and, as
ar's frustrated wife, Natasha Richardson. (2/2
PG. **63**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it
be just another "warm" ethnic comedy. A fam
Brooklyn Italians live together grumpily in one h
including a practical-minded 37-year-old w
(Cher), who believes herself unlucky in life, and
fulfills her own belief by agreeing to marry her
suitor (Danny Aiello), a man second-rate in every
When he leaves town, she falls in love with hi
mented and passionate kid brother (Nicolas Ca
baker who loves opera. Writer John Patrick Sh
as it happens, does write "warm" dialogue, bu
also capable of astringency, bluntness, self-paro
romantic flights, and the hardest thing of all in
ies—genuine passion. And the normally heavy-
ed Norman Jewison works with lightness, sur
and speed. Jewison keeps the tone both romant
satirical at the same time, and he allows all the a
no matter how briefly on screen, to develop com
characterizations. Cher, as expected, is excellent
Nicolas Cage, as the sexy baker, has dropped his
dog, Farfel-in-the-manger look. The movie als
tures brilliant work by the actors Olympia Du
and John Mahoney, the music of Puccini, and F
Zeffirelli's third-act set for the Met's production
Bohème. (1/4/88) PG. **24, 30, 44, 66, 85, 101,**
210, 212, 213, 217, 219, 220, 300, 301, 311,
318, 401, 406, 504, 505, 509, 512, 517, 523,
530, 603, 606, 608, 610, 612, 613, 617, 621,
635, 637, 700, 703, 706, 712, 714, 722, 724,
755, 760, 801, 817, 821, 904, 916, 917, 919,
933, 955, 962, 964, 970, 971

MOVING—(1 hr. 40 min.; 1988) Richard Pryor pl
New Jersey mass-transit engineer who is forced t
root his family and move to Boise, Idaho. With
erly Todd and Dave Thomas. Written by
Breckman. Dir. Alan Metter. PG. **33, 67, 89,**
210, 220, 223, 300, 312, 406, 503, 509, 517,
600, 610, 625, 634, 714, 818, 902, 932

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swe
Eng. subtitles. A gentle Swedish movie abo
twelve-year-old boy whose mother is dying of tu
culosis. Baffled, he finds solace by recounting to
self a series of grotesque accidents out of the new
per. Sometimes he withdraws altogether, get
down on the floor and barking. A dog, he knows,
required to be intelligible. At his uncle's place in

:ry, where he's sent to give his mother a rest, he ınters life in all its prodigious variety. In the end, ıessiness of life saves him from despair. Dir. Lasse tröm. (5/11/87) **81, 515**

I IN THE LIFE OF JIMMY REARDON—(1 hr. 33 1987) A comedy about a precocious 17-year-old ing up in the sixties. With River Phoenix, Mer- Salenger, and Ann Magnuson. Written and di- l by William Richert. R. **35, 60, 65, 89, 101, 112, 200, 207, 213, 218, 219, 302, 304, 309, 404, 406, 503, 504, 505, 509, 514, 516, 517, 600, 606, 608, 610, 618, 619, 621, 625, 634, 706, 707, 723, 724, 756, 759, 803, 806, 811, 818, 901, 903, 920, 921, 936, 962, 967, 970,**

IY AND ROSIE GET LAID—(1 hr. 40 min.; 1987) A ltuous, intellectually exciting comedy of sexual ıers from playwright Hanif Kureishi and director ıen Frears, the team that made *My Beautiful Laun-* The Anglo-Pakistani Sammy (Ayub Khan Din) oung London accountant; his English wife Rosie ces Barber) is a left-wing writer and social work- ree spirit who sleeps with men from the working As a riot rages around their London apartment, ny's father, Rafi (Shashi Kapoor), a plump, witty ıdrel, shows up from the East. He enters Sammy Rosie's life, astounded by the clutter and violence England that he had once idealized as the home der and civilization. The filmmakers see the dis- as part of a roistering human comedy and as in- ıtly creative—an attack on the complacencies of cherite England. Its intellectual luridness is both arating and dismaying. With Claire Bloom. 9/87) R. **82**

L DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee to make a black *Animal House* with music, but too smart and humane for the frat-house rituals gibberish he puts on the screen, and he mucks up wn movie. At an all-black middle-class college in outh, the student body is split between the dark- ıed blacks (the Jigaboos), who want to make the ol divest itself of its South African holdings, and ighter-skinned, more affluent students (the Wan- es, as in "wannabee white"), who gather around rat house Gamma Phi Gamma, and who want to a good time and win high-paying jobs. In truth, ıer side is very appealing. The conflict is fought verbally and in a couple of dance numbers, but Lee n't make the choreographic styles distinctive ıgh. "Dazed" is the word for the movie: The se- ıces jam into each other rudely; the major charac- aren't developed, and the girls are treated scandal- y, as mere back-up to the men. Spike Lee's heart in it—he gives the show away by casting himself lalf-Pint, a Jig who wants to join Gamma Phi ıma so badly he's almost ceased being a person. r the fifth frat-house scene, monotony sets in, and rit of revolt; you want to go on to another college, re some of the students might be sane. (2/29/88) **, 11, 33, 66, 88, 90, 104, 107, 109, 111, 112, , 209, 222, 312, 319, 505, 530, 703, 724, 902, , 913, 918, 954**

RPENT AND THE RAINBOW—(1 hr. 24 min.; 1988) nightmarish journey of a Harvard anthropologist ying Haitian voodoo. With Bill Pullman, Cathy n, and Paul Winfield. Screenplay by Richard well and A. R. Simoun. Dir. Wes Craven. R. **33, 52, 87, 108, 109, 112, 210, 214, 216, 217, 300, , 306, 316, 319, 321, 505, 517, 530, 606, 608, , 626, 753, 818, 903, 906, 911, 933, 962**

HAVING A BABY—(1 hr. 40 min.; 1988) Two new- ds face the realities of married life when they dis- r their first baby is on the way. With Elizabeth Govern and Kevin Bacon. Written and directed by ı Hughes. PG-13. **24, 62, 80, 112, 219, 302, 305, , 406, 509, 512, 606, 608, 625, 702, 713, 718, , 819, 952, 962, 967**

TO KILL—(1 hr. 46 min.; 1988) Based on one of most hackneyed screenplays to get produced in the decade, this thriller about the tracking of a mass derer features the 61-year-old Sidney Poitier, er stiff in a part that has nothing to do with his onality or his skills, and an unamusingly surly ı Berenger as a back-country adventurer. Director ger Spottiswoode, however, shows great imagina- and energy in action scenes that range from ıntains and snowy woods to an igloo, a ferry, and, lly, underwater. Amusing enough, if you are in mood. (2/22/88) R. **20, 34, 51, 83, 90, 92, 100, , 102, 103, 106, 111, 112, 200, 204, 214, 219, 220, 222, 223, 300, 302, 304, 312, 313, 316, 318, 322, 402, 406, 500, 504, 505, 507, 509, 512, 518, 519, 523, 530, 606, 608, 610, 616, 618, 621, 625, 627, 631, 634, 636, 638, 704, 706, 709, 709, 716, 723, 724, 724, 757, 803, 805, 816, 818, 822, 902, 904, 918, 933, 937, 950, 952, 958, 963, 972**

SWITCHING CHANNELS—(1 hr. 48 min.; 1988) A remake of the popular movie, *The Front Page,* with an editor and an ace reporter battling it out at a big-city newspaper. With Kathleen Turner, Burt Reynolds, and Christopher Reeve. Screenplay by Jonathan Reynolds. Dir. Ted Kotcheff. PG. **7, 60, 200, 203, 218, 220, 300, 302, 304, 310, 406, 506, 514, 517, 527, 532, 610, 612, 625, 702, 709, 724, 809, 818, 920, 937, 954**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle,* which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **37, 52, 108, 112, 200, 219, 223, 308, 321, 406, 505, 508, 510, 512, 513, 517, 530, 606, 608, 616, 625, 636, 706, 714, 722, 725, 753, 764, 800, 805, 812, 814, 818, 903, 918, 938, 962, 966, 971**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though there are terrific episodes, including Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **24, 64, 85, 512, 514, 635, 723, 753, 807, 820, 904, 962**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **7, 37, 48, 317, 320, 501, 502, 511, 601, 521, 531, 601, 609, 611, 620, 623, 722, 725, 912, 916, 951, 963, 968**

REVIVALS

BEING THERE—(2 hr. 10 min.; 1979) Peter Sellers plays a simpleminded man whose only experience of life is watching TV and working in the garden, and is so quiet and self-contained that powerful people are impressed by him and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. **9**

THE COCA-COLA KID—(1 hr. 34 min.; 1985) Dusan Makavejev, the director of this comedy about bottling Coke in Australia, may be the last man alive to believe in sex as a revolutionary force. Alas! By the time the stars, Eric Roberts and Greta Scacchi, finally make it (in feathers), we have long lost interest. Written by Frank Moorhouse, based on his books, *The Americans, Baby* and *The Electrical Experience.* **2**

COLONEL REDL—(2 hr. 24 min.; 1985) In German, Eng. subtitles. A study of dissimulation and impersonation by the team who made *Mephisto.* Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was in danger. He was bisexual, disguising his love for a fellow officer with bouts of whoring. Redl, possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. **2**

THE FRINGE DWELLERS—(1 hr. 38 min.; 1986) An ambitious aboriginal woman in contemporary Australia dreams of a life in the city, away from the impoverished, oppressed rural community of aborigines where her family lives. With Kristina Nehm. Screenplay by Bruce Beresford, based on the novel by Nene Gare. Dir. Beresford. **9**

HAROLD AND MAUDE—(1 hr. 31 min.; 1971) A rich youth finds momentary happiness with an 80-year-old lady. There is a series of funny sick-humor gags, like faked suicides, but the setup is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. **9**

M—(1 hr. 30 min.; 1931) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **8**

THE MARQUISE OF O—(1 hr. 42 min.; 1976) In French, Eng. subtitles. Eric Rohmer's film version of Heinrich von Kleist's 1808 novella is as intelligent and successful as such an undertaking can get. The liberties the director has taken are minimal, inventive, and dramatically justifiable. With Edith Clever and Bruno Ganz. **2**

MONTENEGRO—(1 hr. 37 min.; 1981) A drearily whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman husband (Erland Josephson) and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. Everything in the movie feels stale, arbitrary, unconvincing. Dir. Dusan Makavejev. **2**

MY NIGHT AT MAUD'S—(1 hr. 45 min.; 1969) In French, Eng. subtitles. Eric Rohmer's first international success, a remarkably intelligent comedy about a Catholic intellectual (Jean-Louis Trintignant) who spends the night resisting the advances of a dark-haired beauty (Françoise Fabian). Miraculously, the movie is witty rather than priggish. **2**

PICNIC AT HANGING ROCK—(1 hr. 50 min.; 1975) An atmospheric Australian mystery from Peter Weir. While a group of girls from a turn-of-the-century boarding school are on an outing, three of them, together with a spooky teacher, disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, and the ineffable. With Rachel Roberts. **9**

WILD STRAWBERRIES—(1 hr. 30 min.; 1957) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson, and Ingrid Thulin. **8**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, March 2

A STREETCAR NAMED DESIRE—Blythe Danner, Aidan Quinn, Frank Converse, and Frances McDormand are the stars of a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulas. Previews now prior to a 3/10 opening. Prices for previews are $27 except for Saturday at 8, which are $30. From 3/11, Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, all prices are $30, except for Saturday at 8, which are $33. **Circle in the Square Theater**, 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRL**

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through Labor Day. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE-In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened November 15, 1987. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon.–Fri. at 8, Sat. at 2 & 8, $30—$47.50; Wed. at 2, $25—$42.50. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hrs. 45 mins. Credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues.–Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50–$45. **St. James,** 246 W.44th St. (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Bernadette Peters plays the Joanna Gleason is the Baker's Wife, Chip Zi Baker, Tom Aldredge is a Mysterious Man, Westenberg is both Cinderella's Prince and Lit Ridinghood's Wolf, in a musical written and by James Lapine; music and lyrics by Stepher heim. Stories are from the Grimm Brothers an classic scary fairy tales; the dance movement is Lubovitch; opened 11/5/87. Tue. through Sa Sat. at 2, Sun. at 3, $35 to $50, Wed. at 2, $3 $42.50. **Martin Beck,** 302 West 45th Stree 0033). 2 hrs. 50 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Maryann Plunke George S. Irving star in the revival of a 1937 ("which is often downright adorable—we mig call it lovable!": John Simon speaking!) by L. Rose, Douglas Furber, and Noel Gay; direc Mike Ockrent. An aristocratic family learns tha gar cockney has inherited the title and atten convert him into a proper nobleman; o 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sur $35 to $47.50; Wed. at 2, $30 to $40. **Marqui atre,** 46th Street and Broadway (246-0102). 2 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo book by Alain Boublil and Claude-Michel Scho music by the latter, lyrics by Herbert Kretzme tional material by James Fenton; adapted and di by Trevor Nunn and John Caird with their cust panache. Featured in the cast are Gary Morris Valjean, Anthony Crivello, Kelli James, Randy Norman Large, Michael Maguire.. A fugitive is against a cruel and self-righteous police inspect lifelong struggle to evade capture; opened 3/1 Mon. through Sat. at 8, Sat. at 2; $25 to $5 tickets at $16 are available Mon. through Th presenting valid student I.D.'s at box office. **B way Theater,** Broadway at 53rd Street (239-62 hrs. 15 mins. All major credit cards. **IRLS**

THE MUSIC MAN—City Opera's musical comedy offers seven weeks of Meredith Willson's classic book, music, and lyrics by Willson, and story by son and Franklin Lacey. Bob Gunton sings th role, and Leigh Munro is Marian Paroo; direct Arthur Masella; conductor is Donald Pippin. through Sat. at 8; Wed. and Sat. at 2; Sun. at 3; $42. Performances continue through 4/10. **York City Opera**, Lincoln Center, 65th Stre Broadway (870-5570). All major credit cards. I

THE NERD—Larry Shue's comedy about an archite his difficulties contending with a man who once his life; directed by Charles Nelson Reilly. Featu the cast are Peter MacNicol, Robert Joy, Jim Bo Susanna Frazer, Wayne Tippit, Peggy Cosgrav Zachariah Overton; opened 3/22/87. Tue. th Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fr Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to **Helen Hayes Theater,** 240 West 44th Street 9450). 2 hrs. 15 mins. Last weeks.

OH! CALCUTTA!—Now in its nineteenth year, an revue (it seemed *extremely* erotic nineteen years devised by Kenneth Tynan. Contributors of the rial were Jules Feiffer, John Lennon, Leonard Robert Benton, Dan Greenberg, Leonore Kandel Shepard, Sherman Yellen; choreography by M Sappington; directed by Jacques Levy. Mon. thr Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 7; $35 to $45. **Edison Theater,** 240 West 47th (302-2302). 2 hrs. ● ● All major credit cards. I

PENN AND TELLER—A limited engagement wit two tricksters offering their own inimitable bra scams, including one with a new twist involving ter tank said to 'contain elements of surprise and ger' (don't be scared--they're putting you on). Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7:30; thr

0. **Ritz Theater,** 219 West 48th Street (582- 2). 2 hrs. All major credit cards.

'HANTOM OF THE OPERA—The Andrew Lloyd bber/Harold Prince musical, a terrific technical ievement chock-full of gorgeous scenery and cos- ies, is based on Gaston Leroux's horror novel. The on takes place in 1860, and tells of a mysterious ature who lurks beneath the stage of the Paris Op- and exercises a reign of terror over all its occu- ts. Stars are Michael Crawford, Sarah Brightman, Steve Barton (who had the leading roles in Lon-). Also featured in the cast are Judy Kaye, Nicholas man, Leila Martin, David Romano, and Cris enendaal. Mon. through Sat. at 8, Sat. at 2, $37.50 50; Wed. at 2, $30 to $42.50. **Majestic Theater,** West 44th Street (239-6200). 2 hrs. 30 mins. All or credit cards. **IRLS**

FINA!—The South Africal musical success, written directed by Mbongeni Ngema, who also com- ed the score with Hugh Maskela, tells of a class of hschool children who are inspired to create their n play about Nelson Mandela, and they are an un- ited joy to watch and listen to, bubbling with en- siasm, humor, righteous anger, passion, and un- nchable hope. The cast has traveled from South ica for this engagement. Tue. through Sat. at 8, d. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort eater,** 138 West 48th Street (239-6200). 2 hrs. 30 ns. All major credit cards.

LIGHT EXPRESS—Barry Bernal, Stacia Goad, Mi- el Scott Gregory, Robert Torti, Greg Mowry, and n Ard are stars in the American version of the Brit- musical, by Andrew Lloyd Webber and Richard lgoe; directed by Trevor Nunn; about a great train e around the United States to determine the great- locomotive of them all. Cast members on skates y the locomotives and railroad cars; opened 15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, 2.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin eater,** 51st Street West of Broadway (586-6510). 2 . 20 mins. All major credit cards. **IRLS**

LK IN THE WOODS—Sam Waterston and Robert osky star in a two-character play by Lee Blessing ich takes place in Geneva over the course of several nths during a series of United States–Soviet arms gotiations; directed by Des McAnuff. Tues. through t. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at $30 to $35. **Booth Theater,** 222 West 45th Street 39-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

RICAN NOTES—Len Jenkin's play about an all–night counter in a motel office between an uprooted man d a young woman; directed by JoAnne Akalaitis. atured in the cast are George Bartenieff, Lauren m, Jesse Borrego, Mercedes Ruehl, Andy Davis, ephen McHattie, Thomas Ikeda, Rodney Hudson, ura Innes, and Olek Krupa. Tues. through Sun. at 8; t. and Sun. at 3; $20 to $25. **Public/Susan Stein iva,** 425 Lafayette Street (598-7150).

S' LIFE—Clark Gregg, Jordan Lage, and Steven oldstein star in Howard Korder's comedy about a neration that had it all and didn't know what to do ith it; directed by W. H. Macy. Tues. through Sat. at Sat. at 2, Sun. at 2 and 7:30; $30; through 3/13. lantic Theater Company, at **Mitzi E. Newhouse heater,** 150 West 65th Street (239-6200). **IRLS**

BOYS NEXT DOOR—Tom Griffin's play deals with rsonality conflicts in a story about four mentally dis- led men who share an apartment as part of an out- tient experiment; directed by Josephine R. Abady. ith Josh Mostel, Christine Estabrook, Joe Grifasi, d Setrakian, John Wylie, William Jay, Joe Urla, urinda Barrett, Dennis Boutsikaris. Mon.–Sat. at 8 ue. dark), Wed. & Sat. at 2, Sun. at 3; $20–$28.50. **ambs Theater,** 130 West 44th Street (997-1780).

GHT IN THE MIDDLE WITH NO WAY OUT—Michael J. olland's play about a black family plagued by the ceits of their past, directed by the author (who also lays a role). Featured are Karen Bankhead, Doris ennett, John Russell, Bill Robertson, Jacqueline honk, Frank Aragon, George Klein. Tues.–through at. at 8, Sun. at 3 & 7; $22.50; from 3/3. **Harold lurman,** 412 West 42nd Street (594-2826).

CHERRY ORCHARD—Anton Chekhov's play, with n English translation by Elisaveta Lavova; directed by eter Brook. Featured in the cast are Linda Hunt, Er- nd Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zelijko Ivanek, and Mike Nussbaum. Through 4/10; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic**, 651 Fulton St., Bklyn,two blocks from BAM (1/718–636–4100).

A CIRCLE ON THE CROSS—Thomas Cadwaleder Jones's play is the story of a POW's return from Vietnam to his family and farm after being gone for twenty years and presumed dead; directed by Amie Brockway. Featured in the cast are Al Mohrmann, Steven Earl-Edward, Deborah MacLeod, and Jim Winston. Tues. through Thurs. and Sat. at 8, Sun. at 3; 3/2 through 27. **Henry Lindenbaum Center**, 270 West 89th Street (769-4143).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ESTHER: A VAUDEVILLE MEGILLAH-Peter Herber, Robert Ott Boyle, Louis Padilla, Paura Patinkin, Nancy Ringham, and Frederique Walker appear in Liz Swados's festival for Purim utilizing the Biblical story of the super-heroine who saves the Jews from Haman; plus audience participation, and 'hamentashen' for everyone. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $21.50; through 3/31. 92nd Street Y's **Mosaic Theater,** 1395 Lexington Avenue (996-1100).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

LILIANE MONTEVECCHI ON THE BOULEVARD—Liliane celebrates her two great loves, Paris and New York, in song. Mon. and Wed. through Fri. at 8, Sat. and Sun. at 5 and 8 (Tues. is dark); $22.50; through 3/13. **Kaufman Theater,** 534 W. 42nd St. (564-8038).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thur. & Fri. at 8, Sat. at 2, 5, & 8, Sun. at 3; $10–$19.95. **Heckscher,** 5th Ave. at 104th St. (534-2804).● ●

MASS APPEAL—Bill C. Davis's play features Malachy McCourt and Tony Carlin in the story of a strong friendship forged through controversy and in spite of fear; directed by the author. Wed. through Sat. at 8, Sat. & Sun. at 2; $15 and $20; through 3/6. **Irish Arts Center,** 553 West 51st Street (757-3318).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

NORA—Ingmar Bergman's play is focused on Ibsen's *A Doll's House,* creating a stage adaptation of that classic; directed by Steve Stettler. Bergman moves the action out of the drawing room into a dream world. Thur. through Sat. at 8, mat. on Thur. at 11 a.m. and Sun. at 3; $10 ($8 on Thur. evening); through 3/13. **New Theater of Brooklyn,** 465 Dean Street at Flatbush Avenue (1/718-230-3366).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 W. 42nd Street (239-4321). ● ●

A LITTLE NIGHT MUSIC—Stephen Sondheim's story of mismatched couples who are sorted out during a weekend in the country is based on Ingmar Bergman's *Smiles of a Summer Night.* Mary Beth Peil and David Cryer head the cast; directed by Richard Parrinello. Wed. and Fri. at 8, Sun. at 3; $20 (exc. opening night which is a $150 gala); 3/9 through 27. **The Opera Ensemble,** 45 East 81st Street (288-1485).

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues.–Thur. at 8, Sun. at 3; $22; Fri. at 8, Sat. at 7 & 10, Sun. at 7; $25. **Circle-in-the-Square,** 159 Bleecker Street (254-6330).

THE PALACE OF AMATEURS—Laura Dern, Kyle MacLachlan, and Kate Reid star in John PiRoman's comedy; directed by Norman Rene. Featured in the cast are Kristine Nielsen, Ed Zang, David Schramm, and Tom Mills Wood. A Southern belle (who wishes to be discovered, a la Lana Turner) and her boyfriend plan to meet a screen director; the play is set in a seedy Hollywood hotel, and you can take it from there. Tues. through Sat. at 8, Sun. at 3 and 7:30, Sat. at 2:30; 3/8 through 23, $20. from 3/24, $22.50 to $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

RASHOMON—Based on short stories by Ryunosuke Akutagawa, this drama of mystery, suspense, and illusion is set 1000 years ago in the city of Kyoto. James Saito stars with Kiya Ann Joyce, Philip Moon, Thom Sesma, and Norris Shimaku, amond others; directed by Robert Kalfin. Tues. through Sat. at 8, Wed., Sat., and Sun. at 2; from 3/2; $20 to $28. **Roundabout Theater,** 100 East 17th Street (420-1883).

RIVERSIDE DRIVE—The Leon Kobrin play with music is about the hanging outlook between two generations of a Jewish family. Featured in the cast are Leon Liebgold and Zipora Spaisman, Diane Cypkin, I. W. Firestone, Norman Krueger, Richard Silver, and Rebecca Varon; directed by Roger Sullivan. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; 3/5 through 20. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

SHALOM' 88—Boaz Sharabi, Amalia Izhak, Lea Levi, Piero Tabarani, and Yaffa Yarkoni are the stars of an Israeli musical and dance extravaganza featuring forty singers and dancers; directed by Gavri Levi. 3/10 at 2 and 8; 3/11 at 3; 3/12 at 8:30, and 3/13 at 3 and 7; $15–$27. **Town Hall,** 123 W. 43rd St. (840-2824).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Sat. at 2, $25; Wed. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $28. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SLASHER—*The Splatter Rock Musical,* by Michael Hillyer (who also directed), Biff Paruolo, Bill Wheeler, and Michael Calderwood. Thur. at 8, Sat. at 7; $15. **Wings Theater,** 112 Charlton Street (645-9630).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. With Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, Rosemary Prinz. This sweet, small play is entertaining and moving. Tue.–Fri. at 8, Sat. at 6 & 10, Sun. at 3 & 7:30; $24–$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A SUBJECT OF CHILDHOOD—Loren-Paul Caplin's play concerning the effects of being abndoned, and how they can shape one's entire life; directed by Bill Castellino. With Gregory Salata, Novella Nelson, Kelle Kerr. Tues.–Sat. at 8, Sun. at 3 & 7; $18. **WPA Theater**, 519 West 23rd Street (206-0523).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $85 to $135. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Julie Taymor, and featuring Shelia Dabney and Sam Tsoutsouvas, is presented in a performance-in-the-round production. Thurs. through Sat. at 8; $15; through 3/12. **The Triplex/Theater 2,** 199 Chambers Street (618-1980).

TAPMAN—Moses Gunn stars in Kraen Jones–Meadows's play about an aging blues musician fighting to retain his greatness that has passed; directed by Shauneille Perry. Featured in the cast are Seret Scott, Kim Hailton, Merlin Santana, Guy Davis, Helmar Augustus Cooper, Dean Kirby, and John P. Rice. Wed. through Sat. at 8, Sat. at 3, Sun. at 3 and 7; $15 to $18. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

THULI IN CONCERT—A full-length concert/theater production featuring the South African singer Thuli Dumakude performing traditional township music and contemporary compositions of the area. Sun. at 6 and Mon. at 8, through 3/28; $15. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

THE WEDDING OF THE SIAMESE TWINS—Burton Cohen's play is based on the true story of Chang and Eng (played by Matt Nikko and Kevin John Gee) who became world-renowned in the late 1800s, and covers approximately 40 years of their lives; directed by Scott Rubsam. Featured in the cast are Lauren Thompson,Elaine Rinehart, Susan Willis, and Marvin Einhorn. Tues. through Sat. at 8, Sun. at 3; $10; from 3/3. Primary Stages Company at the **45th Street Theater,** 354 West 45th Street (333-7471).

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. Featured in the cast are Dana Ivey, Victor Garber, Jonathan Hadary, and Bruce Norris. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

WOMAN IN MIND—Alan Ayckbourn's play is a comedy about a middle-aged woman (Stockard Channing) whose fantasy life threatens to overcome her real, and, in her mind, rather mundane life; directed, with skill and great sympathy for all, by Lynne Meadow. The play is by far the best thing we have had around in some time. With Michael Countryman, Paticia Connolly, John David Cullum, Remak Ramsay, Daniel Gerroll, Tracy Pollan (who portrays a perfect dream of a daughter to perfection), and a smashing performance by Simon Jones. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $30 (exc. Sun. eve. which is $25); through 3/20. Manhattan Theater Club's Stage I, at **City Center,** 131 West 55th Street (947-5850).

THEATER COMPANIES

THE ABBEY THEATER—Ireland's national company presents Tom MacIntyre's *The Great Hunger,* an adaptation of Patrick Kavanagh's epic poem reflecting life in a rural Irish village; directed by Patrick Mason. With Tom Hickey, Michele Forbes, Conal Kewarney, Demond Moore, Brid Ni Neachtain, Vincent O'Neill, Joan Sheey. Tues.–Saturday at 8, Sat. at 2, Sun. at 3; $19–$25. 3/15–27. **The Triplex** at Manhattan Community College, 199 Chambers St. (618-1980).

AMAS REPERTORY THEATER—*Struttin',* a new musical, spanning the period from 1917 through 1940, with book, music, and lyrics by Lee Chamberlin, is about two sisters from Asbury Park who move to New York seeking fame and fortune; directed by Ms. Chamberlin. Thur.–Sat. at 7:30, Sun. at 3; $10; through 3/6. **AMAS,** 1 E. 104th Street (369-8000).

AMERICAN FOLK THEATER—Paul Carter Harrison's blues operetta, *Anchorman,* directed by the author. With Giancarlo Esposito, Al Freeman, Jr., Micki Grant, Peter DeMaio, Michele Shelle, Craig Thompson; music by Julius Hemphill. Wed.–Fri. at 8, Sat. at 3 & 8; Sun. at 3 & 7:30; $12.50–$18.50. **Theater Four,** 424 West 55th Street (246-8545).

CLOSED

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories*, are in rotating repertory with Judi Ann Mason's *Indigo Blues,* featuring Denise Burse-Mickelbury, Gwen Roberts–Frost, and Clarence Jarmon. With Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Chuck Patterson, Mikell Pinkey. Wed.–Sat. at 8, Sat. at 3, Sun. at 4; $6–$12; through 3/27. Phone for specifics. **Billie Holiday**, 1368 Fulton St., Bklyn (1-718-636-0918).

BROOKLYN SHAKESPEARE COMPANY—This new company's first production is *King Lear*, directed by Geoffrey Owens. Tue. through Sat. at 8, Sun. at 2; $8; through 3/6. **RAPP Arts Center Theater,** 220 East Fourth Street (529-6160).

CIRCLE REPERTORY THEATER—David Steven Rappoport's *Cave Life* is a comedy about an eccentric Manhattanite involved in an unusual *menage-a-trois* with her husband and her hallucination of a Neanderthal suitor; directed by Paul Lazarus. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—3/10 through 4/3: Cole Porter's *Leave It To Me,* with book by Samuel and Bella Spewack. (Remember *My Heart Belongs to Daddy?)* Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Library Theater**, 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—T. S. Eliot's *The Cocktail Party,* about a mysterious stranger and two guardian angels in London (through 4/21), in repertory with Franz Kafka's *The Trial* and Anouilh's *Antigone*, a modern retelling of the Sophocles tragedy (through 4/8). Thur.–Sat. at 8, Sun. at 3; $15. Phone for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Arnold Wesker's two one-acters for one actress (Marilyn Chris): *Yard Sale,* about a Brooklyn schoolteacher whose husband leaves her after many years, and *Whatever Happened to Betty Lemon,* about an ancient English crone fighting off old age; both directed by Edward M. Cohen. Tues. through Thur. and Sat. at 8, Sun. at 3 and 7; $15 to $18. **Theater,** 344 East 14th Street (505-2667).

LATIN AMERICAN THEATER ENSEMBLE—In Spanish: Jean Zune's *La Ventisca,* directed by Victor Acosta. Story is about a man living alone in a remote place who meets a famous woman, an accidental encounter that will change their lives. Fri. & Sat. at 8, Sun. at 5; $8; through 4/10. **El Porton del Barrio,** 172 East 104th Street (246-7478).

MANHATTAN PUNCH LINE—During this 4th Annual Festival of One-Acters, 21 plays will be presented through 3/20; $10; call theater for specifics. **Judith Anderson,** 422 West 42nd Street (279-4200).

MUSICAL THEATER WORKS—Kurt Peterson has the title role in *Alias Jimmy Valentine,* a musical based on the O. Henry story, book by Jack Wrangler, lyrics by Hal Hackady, music by Robert Haber; directed by Charles Repole. It tells of a famous safecracker released on parole. Tues. through Sun. at 8, Sat. at 3; $12. **Mı**
Theater Works Performance Space, 136 Eası
Street (228-1210).

NEW MEDIA REPERTORY COMPANY—An evening c
one-acters: August Strindberg's *Motherlove*, direcı
Mary Hayde, about four women at the turn of th
tury. Plus, George Bernard Shaw's *O'Flaherty*
directed by Tom McDermott Jr., an anti-war coı
Through 3/20; $8 (call theater for specifics).
Media, 512 East 80th Street (734-5195).

NEW YORK SHAKESPEARE FESTIVAL—*A Midsı*
Night's Dream: This one is set in Brazil's northeı
hai at the turn of the century and incorporates a
of voodoo into the supernatural aspects of S
speare's fantasy; a good bit of his indestructible h
comes through. Directed by A. J. Antoon, with
raine Toussaint, Elizabeth McGovern, Joe M
Barton Heyman, and John Leguizamo. Tues. thı
Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $20 to
through 3/27. **Public/Anspacher,** 425 Laf
Street (598-7150). *Julius Caesar*, second in the S
speare Festival, directed by Stuart Vaughan, is
viewing now prior to a 3/22 opening. Cast featu
Pacino as Marc Antony, Martin Sheen as Brutus
ward Herrmann as Cassius, and John McMarı
Caesar. Tues. through Sat. at 8, Wed. and Sat.
Sun. at 3; $20 through $25; through 4/3. **Pu**
/Newman Theater, 425 Lafayette St. (598-71

PEARL THEATER COMPANY—*Uncle Vanya* opens
Pearl's first Chekhov play, with Shepard Sobel d
ing. Featured in the cast are Jim Nugent, Stuart L
Joanne Camp, Joseph Warren, Robin West
Frank Geraci, Sylvia Davis, among others.
Through Sat. at 8, Sun. at 3; 2/26 through 3/26;
Pearl Theater, 125 West 22nd Street (645-77(

PUERTO RICAN TRAVELING THEATER—Richard Iriz
Ariano, a controversial drama about a yuppie, hi
session with acceptance by the 'white' world,
takes a long, hard look at racial attitudes. Featur
the cast are Graciela Lecube, Elizabeth Ruiz, R
Baez, David Medina, Eddie Trucco, and Jimmy
bon; directed by Vicente Castro. English perform
are Wed. through Fri. at 8; Spanish performance
Sat. and Sun. at 2:30 and 8; $10. **P.R.Traveling**
ater, 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* antholog
songs from Spanish operettas; *La Corte de Fa*
Eduardo Machado's *Las Damas Modernas de Guana*
and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; F
ard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan*
orio; Alejandro Casona's *Prohibido Suidarse en P*
vera; Ana Diosdado's *Usted Tambien Puede Disfrut*
Ella; Federico Garcia Lorca's *Yerma.* Thur. thr
Sat. at 8, Sun. at 3 and 7; call theater for spe
(some of the events are at the Equitable Tower,
Seventh Avenue.) 3/11–17 only, Sor Juana Ines
Cruz's *Los Enredos de Una Casa.* **Gramercy Arts**
ater, 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Carol Costa's *Big Al*
Straight is a murder mystery set in a speakeasy
guised as a funeral parlor in 1920's Chicago; dire
by Michael Singleton. Wed. through Sat. at 8, Sa
3; $10. **Royal Court Repertory Theater,** 342
53rd Street (956-3500).

SECOND STUDIO—*Bell, Brook, and Candle,* John
Druten's comedy about a witch casting her spell o
a man; directed by Harv Dean. Featured in the cas
Joseph Whelan, Barbara Acey, Jessica Scott, Ric
Duva, and James Mineo. Wed. through Sat. at 8,
at 3; $10; through 3/6. **Second Studio Theater,**
West 23rd Street (463-7050).

SHAKESPEARE STAGE COMPANY—Premiere sea
opens with *Twelfth Night*, directed by Anthony
lor. The theater ensemble is composed of Amer
actors trained in the United States, as well as the R
Academy of Dramatic Art in London. Tues. thro
Sat. at 8, Sun. at 3; $8. **Samuel Beckett Theater,**
West 42nd Street (279-4200).

THIRTEENTH STREET REPERTORY—Israel Horovi
Line, a comedy, Wed., Thur. and Sun. at 9:30; $1(
repertory with *Tooty Died Grinnin',* by Dana Ta
and Peter McFarlane, which focuses on four
(Robert Siveris, Mike Jefferson, Keith Smith, and I
Jourdain) growing up in Breaux Bridge, Louisiana
the 1930s. Two choose to fight back against the
ism and the hostile environment. Two run from c
frontation; directed by Ken Terrell. Wed. thro
Sun. at 7; $10; through 3/13. **Thirteenth Str**
Theater, 50 West 13th Street (675-6677).

FF-OFF BROADWAY

edules and admissions extremely subject to nge. Phone ahead, avoid disappointment.

CRYSTAL NIGHT—John Herman Shaner's come- rama concerning a middle-class family facing lems of anti-Semitism, Jewish identity, and deal- with a persuasive Jewish activist group; directed Iax Meyer. Featured in the cast are Steve Franken, ara Eda-Young, Anthony Call, and Ben Mittle- . Thur. through Sun. at 8 p.m., Sat. and Sun. at 3 **DeJur Theater at Henry Street Settlement,** Grand Street (869-3981).

IT IN THE MIDDLE WITH NO WAY OUT—A play it a fatherless black family that deals with conflict, , and gang violence from a member of the house- l, written and directed by Michael J. Holland. . through Sat. at 8, Sun. at 3 and 7; from 3/3. **old Clurman Theater,** 412 West 42nd Street -2826).

IELS—Dale Johnson's play examines the mass me- interpretation of reality by viewing multiple roles ugh scenes that portray a news story, a situation edy, advertising, and a made-for-TV movie; di- ed by Dan McKereghan. Fri. & Sat. at 8, 3/4–26; . **Noho Theater,** 2 Bond Street (642-8009).

ANY—The Stephen Sondheim/George Furth lmark musical about marriage, relationships, and nmitment; directed by Jeffery K. Neill. Featured in cast are Kevin Daly, Lorraine Serabian, Woody ward, and P. J. Nelson. Thur. through Sat. a 8, Sat. Sun. at 3; through 3/6; $10. Silver anniversary on of the **All Souls Players,** Lexington Avenue at h Street (877-5997).

ER BOYS—James Himelsbach's play about four gh kids who see rock'n'roll as a way out of their rking-class town, and form a doo-wop band. Fea- d in the cast are Vinnie Sassone, Tim Kelleher, n Eden, and Nicholas Chiniund. Wed. through ; through 3/5 at 8; $8 (call theater for specifics). **10 Theater,** at the Park Avenue Christian Church, h Street and Park Avenue (473-3675).

TRY HOUSE—Stanislaw Ignacy Witkiewicz's dra- , translated and adapted by Daniel Gerould; direct- by Paul Berman. The play is a subversion of serious ries of jealousy, adultery, murder, and suicide. 3/2 and 8 at 8; 3/6 at 2 and 8; 3/9 at 5:30; $6. **Minor tham Theater**, Bdway at W. 119th St.(280-2079).

NO—A musical for the whole family, with lyrics, ok, and music by Judy Spencer; directed by Dinah avel; choreography by Jamie Stiller. Based on Ros- d's romantic tragedy about a brave but homely man th a beautiful soul and magnificent wit. Thur. ough Sat. at 8, Sun. at 3; through 3/12; $7. **Hart- House,** 413 West 46th Street (666-1716).

LE BILL—Jason Miller's *Lou Gehrig Did Not Die of ncer,* with John Di Gennaro, Mary C. Keefe, and ta Novy; plus Fred Crecca's *Barflys Part I*, with rry Fleischman and Marie Wallace; both directed by u Vuolo. Through 3/12; $8. Phone for details. **urtyard Playhouse,** 39 Grove Street (675-2574).

IDMA, PRAY FOR ME—Nishan Parlakian's comedy out *Armenians in America; and their efforts to keep* ir traditions alive down through the generations; ected by Joseph King. With Eileen Burns, Krekor amian, Alan Dolderer, Terri Galdin, Janet Aspel- ll, and Larry Swanson. Thur. through Sat. at 8, n. at 3; through 3/13; $10. **Park West Presbyteri- Church,** 165 West 86th Street (242-3900).

LES—Intrigues at a theater and a gay bar, by Terry lley; directed by Richard Smithies. Sat. at 3:30 & :15, through 3/5. 3/11–5/1, Fri. at 7, Sun. at 3:30 8; $10. **Wings,** 112 Charlton St. (645-9630).

SS ROOTS—Le Wilhelm's comedy about a marijua- salesman who encounters a weird variety of cus- mers. Featured in the cast are Lissa Watson, Merry eemer, and Giselle Minole. 3/3–5, 3/10–12, at 8; . **Cubiculo,** 414 W. 51st St. (496-8018).

NDEL—John Gardner's retelling of the Beowulf epic om the monster's point of view. Thurs. through Sat. 8, Sun. at 3; $8; 3/3 through 4/3. Odyssey Theater **Medicine Show,** 353 Broadway (673-5665).

DELOUPE—Mindi Dickstein's farce about two ung women swept away by revolution in the trop- s; directed by Christopher Catt. Thur. through Sat. at 8, Sun. at 5; through 3/13; $8. **Westbeth Theater,** 151 Bank Street (691-2272).

HERE COME THE CLOWNS—A revival of Philip Barry's play, set in a vaudeville speakeasy, presenting a classic confrontation between good and evil; directed by Richard Dent. Featured in the cast are Paul Borrillo, Tierney Finn, Timothy Hall, Jacqueline Hahn, Jim Maggard, Claire Dorsey, and Mark Folger. Thur. through Sat. at 8; Sun. at 3; $8; 3/3 through 20. **Peter Xantos Theater**, 302 West 91st Street (362-3964).

INCREASED DIFFICULTY OF CONCENTRATION—Vaclev Havel's play about a contemporary social scientist trying to keep his marriage together while continuing an affair with his mistress. 3/1 through 5 at 8, 3/2 at 2; $8. **Pope Auditorium,** Fordham University, Lincoln Center Campus, 113 West 60th Street (841-5267).

LOOSE ENDS—Larry Fishburne & Paul Guilfoyle star in Michael Weller's portrait of lovers who discover, after a decade, that love is not enough; directed by Irene Lewis. Tues.–Sat. at 8; Sat. at 2, Sun. at 3; through 3/6. **Second Stage,** 2162 Broadway (873-6103).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur.–Sun. at 8; $5; through 5/2. **Dramatis Personae**, 25 E. 4th St. (673-4382).

THE MEASURES TAKEN—Berthold Brecht's play shows five agitators sent to China to enlighten the workers about Communism. 3/4–6, 10–13, 17–20; $5. **University Settlement,** 184 Eldridge St. (353-1924).

ORESTES—Euripides' play telling of the killing of Clytemnestra by her two children to avenge her murder of their father; directed by R. Jeffrey Cohen. With Deborah Kampmeier, John Harmon, Tom Harford, Raphael Nash. Wed.–Sat. at 8, Sun. at 7; $10; through 3/13. **RAPP Arts Center**, 220 E. 4th St. (529-6160).

THE ROSY CAVE—J. Lois Diamond's play explores the backstage lives of strippers in Boston's combat zone, replete with frustrations, dreams, illicit activities, and perversities; directed by Rick Lombardo. Thurs. through Sun. at 8; through 3/13; $4. **Theater for the New City,** 155 First Avenue (254-1109).

SAIL AWAY—Or *A Workingman's Guide to Atlantis*, by Glyn O'Malley. A ghost materializes in an offbeat New England family to take care of unfinished business. Thur.–Sat. at 8, Sun. at 3; 3/3–27; $8. **Raft Theater,** 432 West 42nd Street (279-4200).

SHIRLEY BASIN—Rita Gardner and Norma Jean Griffin star in Jack Gilhooley's comedy based on the women of Shirley Basin, a mining town in Wyoming; directed by Liz Wright. Wed.–Sat. at 8; $8; through 3/5. **Nat Horne Theater,** 440 W .2nd St. (279-4200).

SLOW BURN—Cynthia Cooper's play, based on the 'snowball murders' incident in Baltimore in the early 80s which became a *cause celebre* at the time, especially for the elderly; directed by Michael Warren Powell. Fri. at 7, Sun. at 3 and 8; through 3/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

STARTUFFE—Directed and adapted from Moliere by Daver Yuki, play takes place on a lone starship 200 years into the future. Fri. and Sat. at 8, through 3/19; $8. **Actors' Factory**, 149 W. 29th St. (594-1494).

THREESOME—*Threesome,* three original one-act musicals by Migdalia Cruz, Eduardo Machado, and Ana Maria Simon; music by Sergio Garcia-Marruz, Fernando Rivas, Jeffrey Roy. Thur.–Sat. at 8; through 3/6; $8. **Duo Theater,** 62 East 4th Street (598-4320).

UNTOLD DECADES—Seven one-acters by Robert Patrick, in two consecutive evenings, trace the gay male experience from the 1920s to the present. Wed.–Sat. at 8, Sun. at 3 and 7; $10; through 4/10. The Glines at **Producers Club**, 358 W. 44th St. (869-3530).

THE WINTER'S TALE—Shakespeare's play, directed by Bob Hall. Thur. through Sat. at 8, Sun. at 4; $8. Produced by the New Rude Mechanicals at **The Pelican Studio,** 750 Eighth Avenue (971-5630).

WHAT THE MORPH BROTHERS DID—John Ahlin's sci-fi nightmare about the brothers as they journey through space to our spheres of action. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $10; through 3/6. **South Street Theater,** 424 West 42nd Street (724-7744).

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SOLOS

Madison Avenue and Vicinity

PAT ADAMS—Large-scale paintings in which the artist manipulates the circle; through 3/25. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

VARUJAN BOGHOSIAN—New collages; through 3/19. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

SUSAN CRILE—Pastel drawings of anthropomorphic forms; through 3/26. Graham Modern, 1014 Madison Ave. (535-5767).

GLENN GOLDBERG—Recent abstract paintings; through 3/10. Knoedler, 19 E. 70th St. (794-0550).

DAVID LEVINE—Recent caricatures; through 3/19. Forum, 1018 Madison Ave. (772-7666).

JUAN MARTINEZ—Sculpture and wall reliefs composed of antique moldings, metals, and other materials; through 3/6. Kouros, 23 E. 73rd St. (288-5888).

PHILIP PEARLSTEIN—Recent figure paintings and watercolors; through 3/15. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

REBECCA RAUBACHER—Drawings of faces that could be male or female; through 3/19. Cecil, 16 E. 72nd St. (517-3605).

PIA SCHUTZMANN/CARLO GAJANI—Recent paintings-/Cibachrome photographs of the Po Valley in Italy. Through 3/26. Urdang, 23 E. 74th St. (288-7004).

LORRAINE SHEMESH—Paintings, drawings, and quilts; 3/5–30. Stone, 48 E. 86th St. (988-6870).

HUNT SLONEM—Black and white gold-framed paintings that depict dense groupings of tropical birds, ocelots, monkeys, and other exotic animals in jungles and in cages; 3/3–4/3. McCoy, 19 E. 71st St. (570-2131).

BOB THOMPSON—Paintings executed during the 'sixties that were inspired by jazz and Italian Renaissance painting, by this black artist who died at age 28; 3/3–4/9. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

BART VAN DER LECK—Paintings, prints, posters, and typography, by this artist whose experiments with abstraction influenced Van Doesburg and Mondrian; through 4/2. MJS, 9 E. 82nd St. (517-8565).

DOROTHY ZILKA—Landscape paintings in acrylic and oil stick; through 3/19. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

57th Street Area

WALTER ANDERSON—Crayon drawings executed during the 40's, of landscapes, reptiles, and birds; through 3/31. Ross, 50 W. 57th St. (307-0400).

GLEN BAXTER/JAN KNAP—Narrative paintings that draw upon children's book illlustration/Paintings of domestic scenes that are evocative of pre-Renaissance devotional painting. Through 3/19. Solomon, 724 Fifth Ave. (757-7777).

RONALD BLADEN—Wall sculptures from 1986 to 1988; through 3/19. Washburn, 41 E. 57th St. (753-0546).

KAREN BREUNIG—Expressionistic landscape paintings; through 3/10. Kraushaar, 724 Fifth Ave. (307-5730).

RON DAVIS—Recent paintings from his "Spiral Series"; through 3/26. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

RICHARD DEACON—Recent large-scale sculptures that are constructed out of basic industrial materials such as galvanized steel, masonite, and rubber; through 3/5. Goodman, 24 W. 57th St. (977-7160).

JIM DINE—Recent paintings that combine landscape, still life, and emblematic icons; through 3/5. Pace, 32 E. 57th St. (421-3292).

GUNTHER FORG—Lead paintings, bronzes, and photographs; 3/5–4/2. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ARTHUR GIBBONS—Floor and wall sculptures in polychromed steel; through 3/19. Emmerich, 41 E. 57th St. (752-0124).

MORRIS GRAVES—Fifty works in watercolor and gouache, by this reknowned Northwest visionary painter; 3/2–26. Schmidt-Bingham, 41 W. 57th St. (888-1122).

MINORU KAWABATA—Recent large-scale abstract paintings by this artist who moved to New York in 1957, and comes from a family of three generations of Japanese painters; through 3/26. Tilton, 24 W. 57th St. (247-7480).

SAMUEL KORNBERG—Expressionistic figurative paintings that reveal the artist's search for moral justice; through 3/23. Deutsch, 20 W. 57th St. (765-4722).

RAMIRO LLONA/WAYNE THIEBAUD—Recent abstract paintings/A series of prints entitled, "Candy Stripes and Candy Streets"; through 3/26. Haime, 41 E. 57th St. (888-3550).

HOWARD MARGOLIS—Recent figurative paintings and pastels; through 3/27. Dintenfass, 50 W. 57th St. (581-2268).

ROBERT MOSKOWITZ—Recent paintings; 3/2–26. Blum Helman, 20 W. 57th St. (245-2888).

GROVER MOUTON/JAMES ROSATI—Recent drawings/Sculptures, reliefs, and drawings from 1955–88; 3/3–26. Marlborough, 40 W. 57th St. (541-4900).

MERET OPPENHEIM—Recent works; 3/4–4/4. Kent, 41 E. 57th St. (980-9696).

JEAN RATHER—Paintings of dream-like imagery; through 3/19. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

DOROTHEA ROCKBURNE—New paintings on the theme of "Pascal and Other Concerns,"; 3/5–4/2. Emmerich, 41 E. 57th St. (752-0124).

PAUL ROTTERDAM/ALBERTO GIACOMETTI—Paintings and drawings; through 3/12/Sculpture, paintings, drawings, and prints; through 4/2. Herstand, 24 W. 57th St. (664-1379).

JOHN CHARLES TERELAK—Recent landscapes and cityscapes; 3/3–21. Grand Central, 24 W. 57th St. (867-3344).

ROBIN UTTERBACK—Abstract mixed-media collages and constructions; 3/2–26. De Nagy, 41 W. 57th St. (421-3780).

JANE WILSON/POLLY KRAFT—Recent landscape paintings and a series of watercolors painted during an Atlantic crossing aboard the QE II/Recent still-life paintings and watercolors depicting bouquets, amaryllis blossoms, plates of smoked trout, and other subject matter; 3/5–30. Fischbach, 24 W. 57th St. (759-2345).

JAMES WINN—Paintings of Midwestern landscapes that depict broad horizontal expanses and illuminated skies; 3/2–26. French, 41 W. 57th St. (308-6440).

PHILIP WOFFORD/LUIS CRUZ AZACETA—Recent abstract paintings that are loosely based on nature; 3/4–4/2/New drawings; through 4/2. Frumkin/Adams, 50 W. 57th St. (757-6655).

East Village

ROBERT CRONBACH/MARY ELLEN DOYLE—Terr sculptures of architectural forms/Works on through 3/27. Humphrey, 37 E. 7th St. (529-

ABBY LEVINE—Small-scale paintings and sculptur refer to architecture; 3/3–4/5. SixtoSix, 626 E. St. (982-4586).

WALLACE & DONOHUE—New collaborative w through 3/6. Postmasters, 66 Ave. A (477-563

JUDITH WEINMAN/PAUL JANSEN—Paintings that pose words and images/Realist paintings on stretchers; 3/3–4/3. On the Wall, 328 E. 11 (460-0963).

LAWRENCE NELSON WILBUR/LEONARD PYTLAK— ings and prints from the 30's and 40's by through 3/13. Sragow, 436 E. 11th St. (477-6

SoHo and TriBeCa

VITO ACCONCI—Photographic works from 1969–7 explore systems of movement between the a body and the environment; through 3/5. Alexa 59 Wooster St. (925-4338).

ROBERT ACKERMAN—Large-scale paintings on c and burlap that depict camouflage imagery; thr 3/12. Thorp, 103 Prince St. (431-6880).

JENNIFER BARTLETT—Paintings and constructio boats, fences, and houses; through 3/27. Cooper, Wooster St. (674-0766).

PAUL CARANICAS/CHARLES LUCE—Large-scal paintings that depict war-time architectural ruin installation of drawings and related objects; 3/5 Schreiber/Cutler, 171 Srping St. (925-1441).

BRUNO CECCOBELLI—Mixed-media paintings on with symbolic imagery; through 3/12. Shainman, Broadway (966-3866).

SANDRO CHIA—Paintings and large-scale drawings 1978–1988, most of which have not been seen i United States before; 3/5–4/5. Sperone Westw 142 Greene St. (431-3685).

DALE CHIHULY—Recent glass works; 3/5–26. Co 420 W. Broadway (925-3500).

CHARLES CLOUGH—Recent abstract paintings; thr 3/16. Hanson, 415 W. Broadway (334-0041).

DOMENIC CRETARA—Large-scale figurative paint through 3/26. McNeil, 96 Greene St. (966-166

RAFAEL FERRER—Recent oil paintings; 3/5–4/6. man, 429 W. Broadway (966-6676).

CRISTOS GIANAKOS—A sculpture installation and w in mylar; 3/4–4/2. Siegeltuch, 568 Broadway (3550).

STEVE GIANAKOS—Large-scale figurative black- white paintings in this artist's comic/graphic s through 3/12. Toll, 146 Greene St. (431-1788).

MICHAEL GITLIN—Sculptures composed of block wood; through 3/26. Davis, 568 Broadway (1444).

GARY GOLDBERG—"Diazoids"—photograms displ in lightboxes; through 3/26. Souyun Yi, 249 Ce St. (334-5189).

JEFF GOMPERTZ—Recent paintings; 3/5–4/2. Plu 81 Greene St. (219-2007).

RODNEY GRAHAM—A series of sculptures entit "Standard Edition," made with copper, alumin and steel; through 3/17. Burgin, 270 Lafayette (219-8379)

THOMAS GRUENEBAUM—Paintings from his "Cab Series"; through 3/26. Exhibition Space at Greene St. (966-3864).

ATCH—Recent abstract sculpture in copper; -26. Beitzel, 113 Greene St. (219-2863).

ILLIARD—Photographs that are printed on fabric a laser scan; through 3/12. Cutler, 164 Mercer 219-1577)

ISLEY—Fifteen abstract paintings which the artist ribes as "wall fragments"; through 3/19. Pro-, 560 Broadway (966-5454).

KEISTER—Recent sculptures that incorporate oia chairs; through 3/5. Blum Helman Ware-e, 80 Greene St. (245-2888).

EN LAUB—Recent sculpture; through 3/26. ry Wingate, 578 Broadway (966-5777).

EBER—Recent abstract paintings; through 3/31. nincloss, 558 Broadway (966-7753).

EMBECK—Lyrical abstract paintings with ele-ts of trompe-l'oeil; through 3/26. Meisel, 141 ce St. (896-7767).

LEVINE—Paintings, photographic works, and ings; through 3/12. Neale, 320 Lafayette St. -5077).

RY MAHONEY—Abstract wall pieces that are based eographical and geological phenomena found in Southern California wilderness, in materials such eel, tin, and wood; through 3/12. Lang & O'Hara, Broadway (226-2121).

AM MANNING/THOMAS NONN—Sculptures with aged and painted surfaces/Mixed-media paintings. ough 3/19. Shapolsky, 99 Spring St. (334-9755).

MCCARTHY—A retrospective of paintings by this erican "Outsider" artist; through 3/12. Cavin-ris, 100 Hudson St. (226-3768).

UME MILLER—Paintings and drawings from 4–1988; through 3/19. Exit, 578 Broadway (966-5).

MOORE—Recent oil paintings; through 3/26. n, 560 Broadway (334-9710).

L. MOORE—Large-scale paintings with abstract, trical imagery derived from landscape; 3/3–26. uori, 93 Grand St. (334-0190).

OPPETT—Paintings on paper; though 3/8. 49th llel, 420 W. Broadway (925-8349).

R MOSSET—New paintings; 3/5–26. Gibson, 568 adway (925-1192).

PERLMAN—Figurative clay sculptures; through 2. Fawbush, 568 Broadway (966-6650).

RD ROTH—Paintings that refer to architecture; –4/5. Jack, 138 Prince St. (966-4235).

SANDBACK—Drawings and prints by this mini-ist sculptor, from the 60's to the present; through 9. Nolan, 560 Broadway (925-6190).

ARA SCHAEFER—Paintings that refer to the past ough their many-layered compositions; through . Bustamante, 560 Broadway (226-2108)

H SHEA—New sculptures; through 3/26. Marcus, Broadway (226-3200).

SHAPIRO—Recent drawings; 3/3–30. Cooper, 155 oster St. (674-0766).

Y SPERO—"War Paintings," from 1966–1970; ough 3/5. Baer, 270 Lafayette St. (431-4774).

Y SPERO/MEG WEBSTER—Drawings from her rtaud" series of 1969–70/A conceptual installation itled, "Nearest Ocean Water"; through 3/5. Glad-ne, 99 Greene St. (431-3334).

STEVENS—Sculptures that resemble architectural gments; through 3/12. Penine Hart, 105 Hudson (334-3522).

UTTECH—Paintings that depict densely wooded dscapes; through 3/26. Davidson, 415 W. Broad-y (925-5300).

ARD WENTWORTH—Sculptures that are created by taposing and physically altering commonplace ob-ts; through 3/12. Wolff, 560 Broadway (431-33).

N WEXLER—"Small Buildings, Furniture, and Pro-sals for the Typical House"—furniture, models, wings, and photographs of recent work; through 12. Feldman, 31 Mercer St. (226-3232).

Other

BAINBRIDGE—New sculpture by this British artist; ough 3/26. Ala, 32 W. 20th St. (741-3344).

BECKMAN—Recent abstract paintings; through 3/12. Cornelius, 170 Fifth Ave. (243-7171).

HAROLD FAYE—Drawings and lithographs from 1933–1939; through 3/12. Ryan, 452 Columbus Ave. (799-2304).

ROY LICHTENSTEIN—"Picasso" paintings from 1962–64; through 3/31. Gagosian, 521 W. 23rd St. (807-0807).

DEBORAH MASTERS—Sculptural reliefs that combine classical and contemporary subject matter, in hydrocal and concrete; through 3/13. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055), Wed.–Sun. 12–6, Thu. 12–9.

GERTRUDE SHIBLEY—Lyrical abstract paintings with elements of geometry; through 3/30. Hudson Guild, 441 W. 26th St. (760-9800).

ALBERT YORK—Recent oil paintings, plus a selection of the artist's work since 1963; through 3/30. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

BABCOCK—20 E. 67th St. (535-9355). 19th-century American paintings by Brevoort, Davies, Eilshemius, others; through 4/15.

MATHES—851 Madison Ave. (249-3600). Figurative drawings by sculptors, from 1883–1965, by Archipenko, Calder, Matisse, Modigliani, Noguchi, Smith, others; through 4/1.

PRAKAPAS—19 E. 71st St. (737-6066). "Bauhaus Styles: The Myth of an Institutional Dogma," with works by Albers, Bayer, Gropius, Moholy-Nagy, others; through 3/12.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Bäckström, Storey, Uglow; through 3/19.

SINDIN—1035 Madison Ave. (288-7902). Prints by Chagall, Matisse, Miro, Picasso; through 3/31.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, De Kooning, Rauschenberg, Stella, others; through 3/31.

WENDER—3 E. 80th St. (734-3460). "Chinese Paintings and Calligraphy: First Half 20th Century"; through 4/2.

57th Street Area

DAVIDSON—11 E. 57th St. (355-4020). 19th-century American paintings and drawings by Eakins, Henri, Homer, Picknell, Weir, others; through 3/12.

FINDLAY—41 E. 57th St. (486-7660). "The Inspiration of Cape Ann, 1880–1975," with works by Beal, Cornoyer, Kroll, Paxton, Potthast, Waugh, others; 3/4–4/2.

I.B.M.—590 Madison Ave. (407-6100). "Encountering the New World 1493–1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Library"; "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland"; through 4/9.

JANIS—110 W. 57th St. (586-0110). "60's/80's Sculpture Parallels," with works by Artschwager, Bickerton, Oldenburg, Holzer, Koons, Smithson, others; through 3/26.

KENNEDY—40 W. 57th St. (541-9600). Prints depicting urban life in America, by Bishop, Lewis, Marin, Pennell, Sloan, Whistler, others; 3/3–26.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

LAMAGNA—50 W. 57th St. (245-6006). "Altar/Alter," with works by Beuys, Brickhouse, Lipski, Mendieta, Winokur, others; through 3/26.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Corinth, Kollwitz, Modersohn-Becker; through 3/12.

East Village

HEARN—735 E. 9th St. (598-4282). Works by Algus, Dryer, Hart, Hiller, Weinhardt; through 3/6.

303—513 E. 6th St. (477-4917). Works by Carrino, Etkin, Scarpitta, Webster; through 3/13.

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ART

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). Recent abstract paintings by Gustavo Rivera, plus installations by Epoxy and Renato Miceli; through 3/26.

ARTISTS SPACE—223 W. Broadway (226-3970). "Colliding: Myth, Fantasy, Nightmare," with works by Alfonzo, Henrich, Raciti, Rubio, Stanley; organized by Michael Auping; through 4/2.

CASTELLI—142 Greene St. (431-6279). Works by alumni of the School of Visual Arts, 1977–1987, including Bridgwood, Dona, Dryer, Greenblat, Haring, Scharf, Wachtel, Wizon, others; 3/5–12.

ERPF—568 Broadway (925-6160). "Private Works for Public Spaces," with drawings and models for unrealized public works by Benglis, Coyne, Denes, Haas, Kozloff, Oppenheim, Otterness, Saret, others; through 3/19.

ESMAN—70 Greene St. (219-3044). "17 Years at The Barn: Highlights of the Edward F. Albee Foundation," with works by Bowling, David, Duff, Green, Oliver, Pinchbeck, Westerlund Roosen, others; through 3/5.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Products and Promotion: Art, Advertising, and the American Dream," with works by Birnbaum, Holzer, Kruger, Prince, Wojnarowicz, others; through 3/12.

MILFORD—560 Broadway (966-8755). Sculpture by Duff, Gonzalez, Keister, Kessler, Fischli & Weiss, others; through 3/12.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Cuevas, Kilpatrick, Landau, Sutton; through 4/2.

SZOKE—164 Mercer St. (219-8300). Works in paper by Anthony, Arneson, Francis, Hill, Nevelson, others; through 3/12.

VIAFORA—568 Broadway (925-4422). "Raw Materials," with works by Bochner, Christo, Ford, Long, Morris, Oppenheim, others; through 3/12.

ZARRE—379 W. Broadway (431-3456). Recent paintings and drawings by Barth, Borstein, Boyd, Ohlson; through 3/18.

Other

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19.

KLEIN—611 Broadway (505-1980). Paintings by Morehead, Nadin, Nares, Winters; through 3/19.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Convergences/Convergencias," with works by Azaceta, Cernuda, Dos Santos, Downey, Gonzalez, Juarez, Serrano, Velez; through 3/31.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "(C) Overt: A Series of Exhibitions," with works by Balch and Baratloo, Bishop, Fishli and Weiss, Haraguchi, Tuttle, Winsor, others; "Sixth Annual Studio Artists Exhibition"; through 3/6.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Alexander, Francis, Hill; through 3/26.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten I., N.Y. (718-448-2500). Works by Albertini, Frantz, O'Hara, Parker, Swartz; through 3/13.

PHOTOGRAPHY

TOM BARIL/SUZANNE WILLIAMSON—Black-and-white landscape photographs by both; 3/5–5/7. Ledel, 168 Mercer St. (966-7659).

LYNN HYMAN BUTLER—Photographs taken on horseback at various speeds, while riding through the Sleepy Hollow region in Westchester County; through 3/27. Education Gallery at I.C.P., 1130 Fifth Ave. (860-1777).

CHARLES BREED—Photographs taken between 1909–1923, from the collection of Jack Lubiner; through 4/30. Book & Co., 939 Madison Ave. (737-1450).

BURDEN—20 E. 23rd St. (475-8790). "The Return of the Hero," with pictures and objects by Ault, Baldessari, Burke, Lemieux, Mapplethorpe, Mark, Steinbach, others; through 3/12.

ALLAN CHASANOFF—Recent photographs in a seri titled, "Party of the First Pot"; through 3/10. P 568 Broadway (226-2251).

ANDREAS FEININGER—Photographs taken for *Life* azine from the 40's through the 60's; through Life Gallery, Time & Life Building, 1271 Sixt (522-2300), by appointment.

DAVID HEALD—Photographs of five Romanesque tercian abbeys in France; through 4/2. Ward, 93rd St. (831-4044).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. $2.50 admission. 3/4–5/1: "Margaret Bourke-W A Retrospective"; "Carl Chiarenza: Landscapes Mind."

I.C.P. MIDTOWN—77 W. 45th St. (869-2159), .–Fri. 11–6, Sat. 12–5. "Marc Riboud: Lasting ments, 1953–1988"; through 3/12.

GRACE KNOWLTON—Black-and-white photograp adobe floors, cement ceilings, windows, and cu constructed of earth and boulders; through 4/2. kin, 415 W. Broadway (925-5510).

JEROME LIEBLING—A retrospective of docume photographs; through 3/19. Photofind, 138 S St. (334-0010).

MANUEL (ED HILL/SUZANNE BLOOM—Collabo computer-generated photographs that examine i gruities in contemporary culture; through Miller, 138 Spring St. (226-1220).

ROBERT RAUSCHENBERG—Color photographs of M made with a large-format Polaroid camera, plus b and-white photographs made in New York; thr 3/5. Pace/MacGill, 11 E. 57th St. (759-7999).

SEAGRAM—375 Park Ave., 4th floor (572-7379), .–Fri. 9–5. "The Working Life"—photographs the Seagram collection by Adams, Hine, Ke Shahn, Siskind; through 3/11.

SARA SPINELLI—Black-and-white photographs from grainy video images; through 3/13. Diaz, 2 10th St. (533-6152).

STALEY-WISE—177 Prince St. (777-1590). Vi photographs by Blumenfeld, Hoyningen-H Hurrell, Steichen, others; 3/3–4/9.

JONATHAN WELD—Color photographs that depic ture's struggle in New York's manmade w 3/8–4/1. Arsenal, Fifth Ave. and 64th St., in Ce Park (360-3423).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (475-7710). Thr 3/16, Tue. and Wed. at 8: Jeffrey Essmann. $8, 3/7 at 9: John Heys. $8, $10.

P.S. 122—150 First Ave. (477-5288). 3/4–6 at 9: cenoise in "Half a Brain." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $ seniors and students $1.50. (Free Tue. 5–8). Thr 4/24: "Scandinavian Craft Today"; "John Prip: ter Metalsmith"; "Ohio Boy: The Ceramic Scul of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CP 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Sat. 10 a.m.–9. Contribution $3.50; children $ free Fri.–Sat. 5–9. Gardner D. Stout Hall of Peoples: 3,000 artifacts and artworks, covering key to Japan, Siberia to India . . . Margaret Mead of Pacific Peoples . . . Celestial Plaza . . . Thr 5/1: "Carthage: A Mosaic of Ancient Tuni Through 3/13: "In Time of Plague." Through "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-64 Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. students and seniors $1. The Rockefeller Collecti Asian Art: over 250 objects representing major art ditions from Afghanistan to Japan. Through "Icons of Piety, Images of Whimsy: Asian Terrac from the Walter Grounds Collection"; Thro 8/28: "Selections from the Mr. and Mrs. John Rockefeller 3rd Collection of Asian Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Conco at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, 11 a.m.–4:30. $1.50, students and seniors

ıgh 5/29: "Beginnings: Selections from the Per-
ıt Collection." Through 3/20: "Recent Works
ly Blum." Through 3/27: "Master Watercolors
)rawings from the Norton Gallery of Art."
ıgh 5/1: "Focus on Westchester." Through
"The Rural Landscape of New York."

YN MUSEUM—200 Eastern Pkwy. (718-638-
. Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10
5. Donation $3; students $1.50; seniors $1. The
Winthrop Miles Collection of Wedgwood . . .
ration of Newly Installed Period Rooms . . .
tallation of Egyptian Galleries . . .58 Sculptures
din . . . Through 12/88: "The Hillman Founda-
Collection of Modern French Painting."
ıgh 3/7: "The New Brooklyn Museum: A Mas-
ın." Through 4/11: "Alex Katz: A Print Retro-
ve." Through 6/17: "East and West: Kashmir
aisley Shawls." Through 5/9: "An Assemblage
ırits: Idea and Image in New Ireland."

FOR AFRICAN ART—54 E. 68th St. (861-1200).
Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5.
; students and seniors, $1.50. Through 4/17:
'Artifact: African Art from the Collections of
3uffalo Museum of Science, The Hampton Uni-
y Museum, and The American Museum of Natu-
istory."

-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-
). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun.
–5. $3; seniors and students $1.50; free Tue. after
rough 3/13: "Color by the Yard: Printed Fabric:
–1860." Through 3/6: "Vienna/New York:
Work of Joseph Urban, 1872–1933." Through
: "Versailles: The View From Sweden, Drawings
the Nationalmuseum and the Royal Palace,
holm." Through 6/5: "The Triumph of Sim-
y: 350 Years of Swedish Silver."

COLLECTION—1 E. 70th St. (288-0700). Tue.–
0 a.m.–6. $2, students and seniors 50¢; Sun. 1–6:
Children under 10 not admitted. Fragonard's
Progress of Love."

NHEIM MUSEUM—Fifth Ave., at 89th St.
-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11
-4:45. $4, students and seniors $2; free Tue.
45. Through 3/13: "Fifty Years of Collecting:
Anniversary Selection"; "Guggenheim's Revised
osal Model and Site Plans." Through 3/13:
ıting Since World War II in America."

MUSEUM—Fifth Ave. at 92nd St. (860-1888).
11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to
ee 5–8). Closed Fri.–Sat., major Jewish holidays.
eniors and students $2. Through 4/88: "Fantasy
Form in the Hanukkah Lamp." Through 5/22:
Russian Impressionist: Paintings and Drawings by
ıid Pasternak, 1890–1945." Through 5/30: "Tra-
n and Revolution: The Jewish Renaissance in
ian Avant-Garde Art, 1912–1928." Through
: "A Century of Ambivalence: The Jews of Rus-
nd the Soviet Union, 1881 to the Present."

POLITAN MUSEUM OF ART—Fifth Ave. at 82nd
379-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30
–5:15. Contribution $5; children and seniors
0. Lila Acheson Wallace Wing . . .The Arts of Ja-
. .The Heathcote Foundation Gallery of Late
- and Early 19th-Century Decorative Arts-
3oscotrecase: Wall Paintings from Ancient Rome-
Louis XIV Bedroom and Adjoining Entrance Gal-
. . . Through 4/24: "Houses for the Hereafter,
erary Temples from Guerrero, Mexico." Through
: "In Style: Celebrating Fifty Years of the Cos-
e Institute." Through 5/8: "Fragonard."
ough 7/1: "Walker Evans: A Portfolio of African
" Through 7/10: "Art of the Dogon: Selections
n the Lester Wunderman Collection." Through
5: "19th- and 20th-Century Chinese Paintings:
ctions From the Robert Hatfield Ellsworth Col-
on." **The Cloisters,** Fort Tryon Park (923-
0). Tue.–Sun. 9:30 a.m.–5:15. Medieval
ection.

ONT MORGAN LIBRARY—29 E. 36th St. (685-
8). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested
ation $3. Through 5/1: "Sir Francis Drake and the
of Discovery." Through 4/24: "Edward Curtis
the North American Indian." Through 5/8:
eating a Legend: George Peabody and the House
Morgan." Through 4/24: "Aratus: Ancient Con-
lations in a Medieval Manuscript."

UM OF CONTEMPORARY HISPANIC ART—584
adway (966-6699). Tue.–Sun. 11 a.m.–5, Thu.
8. Suggested donation $2. Through 3/5: "Signs of
Transition: 80's Art from Cuba"; "Julio de Diego: Los Desastres del Alma, War Paintings, 1943"; "Manuel Macarulla."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." Through 5/3: "Vito Acconci: Recent Work." Through 5/3: "Donald Sultan's Black Lemons."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: "Irving R. Wiles (1861–1948)."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts." Through 4/3: "Requiem: Installation by Wolfgang Staehle." Through 4/3: "Selections From the Semi-Permanent Collection." Through 4/3: "One Plus or Minus One: Installation by May Stevens."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 4/5: "The Blizzard of '88."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 4/88: "Know These Lines." Through 3/19: "Truman Capote: Writer and Celebrity." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550–1900, from The New York Public Library."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 3/1: "Chris De Boschnek: Recent Paintings." Through 4/3: "Photography and Art: Interactions Since 1946."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970–1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920–1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 4/28: "Precisionist Perspectives: Prints and Drawings."**Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 3/30: "Video Art: Expanded Forms."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). **Christie's East**—219 E. 67th St. (606-0400). 3/2 at 10 a.m.: "European and American Paintings." On view from 2/27. 3/8 at 10 a.m.: "Furniture, Decorations, and Paintings." On view from 3/4.

DOYLE—175 E. 87th St. (427-2730). 3/2 at 10 a.m.: "Fine English and Continental Furniture, Decorations, and Paintings." On view from 2/27.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/8 at 10:15 a.m. and 2: "Arcade Auction of Furniture and Decorations." On view from 3/2.

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, March 2

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor. Mozart's Symphony No. 32 and Symphony No. 35, "Haffner"; Beethoven's Symphony No. 3, "Eroica." Avery Fisher Hall at 8. $7–$35.

CHAMBER ORCHESTRA OF EUROPE, Claudio Abbado conductor; pianist Maurizio Pollini. Schubert's Symphony No. 3; Schumann's Piano Concerto; Rihm's *Doppelgesang* (U.S. premiere); Stravinsky's *Pulcinella* Suite. Carnegie Hall at 8. $12.50–$23.

MUSIC TODAY, Gerard Schwarz conductor; cellist Andre Emelianoff, baritone John Ostendorf. Danielpour's *First Light* (world premiere); Birtwistle's *The World Is Discovered* (U.S. premiere); Ginastera's *Serenata;* Perle's *Lyric Intermezzo* (N.Y. premiere). Merkin Concert Hall at 8. $10.

QUEENS STRING QUARTET, with soprano Carol Plantamura. Shwartz's *Resin* (world premiere); Beethoven's String Quartet in f Op. 95; Debussy's String Quartet in g Op. 10. Weill Recital Hall at Carnegie Hall at 8. $7.

FAST FORWARD, composer-percussionist, with ensemble—drums, found and reconstructed metal instruments; percussionists James Lo, Kimiko Kimoto, Wes Virginia, Yuval Gabay. Alternative Museum, 17 White St. (966-4444), at 8. $6.

JON ROSE—Improvisations with amplified violin, 19-string cello, and Super 8 footage. Roulette, 228 W. Broadway (219-8242), at 9. $5.

CAROL FREDETTE, vocalist/**JOHN BASILE,** guitarist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

ALAN MOVERMAN, pianist. Works by Bach, Schumann, John Adams. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

MARK SALMAN, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

CYNTHIA GITTLEMAN, clarinetist. Lincoln Center Library at 4. Free.

Thursday, March 3

CHAMBER ORCHESTRA OF EUROPE, Claudio Abbado conductor; mezzo-soprano Florence Quivar. Prokofiev's "Classical" Symphony; Mahler's *Ruckert Lieder;* Schoenberg's *Three Pieces;* Mendelssohn's Symphony No. 3, "Scottish." Carnegie Hall at 8. $12.50–$23.

WAVERLY CONSORT, Michael Jaffee director. "Musick's Majestie: The Triumph of Maximilian." Motets, ceremonial music, court songs, by musicians of the imperial courts in the age of Durer, by Isaac, Hofhaimer, Josquin, others. Alice Tully Hall at 8. $15, $17.

MICHAEL JACKSON IN CONCERT—Madison Square Garden at 8. Benefit for United Negro College Fund. Sold out.

NEW YORK PHILHARMONIC—See 3/2.

PARNASSUS, Anthony Korf director; soprano Judith Bettina. Music by Berger, Powell, Ravel, Schoenberg, Zallman (N.Y. premiere). Merkin Concert Hall at 8. $9.

SYLVAN WIND QUINTET, with members of the Sylvan Wind Ensemble. "Sylvan Serenades": Music by Krommer, Beethoven, D'Indy, Brahms. Weill Recital Hall at Carnegie Hall at 8. $10.

AMERICAN JAZZ ORCHESTRA, John Lewis conductor, Maurice Peress guest conductor. Duke Ellington's *Black, Brown, and Beige,* complete, with the original orchestration; other Ellington works. Cooper Union, Third Ave. at 7th St. (529-5694), at 8. $18.

CHAMBER ORCHESTRA OF THE AUVERGNE, Jean-Jacques Kantorow conductor; pianist Constantine Orbelian, soprano Marvis Martin. Roussel's *Sinfonietta* for String Orchestra; Canteloube's *Songs of the Auvergne;* Mozart's Piano Concerto No. 12; Shostakovich's Chamber Symphony Op. 110a. Metropolitan Museum at 8. $15.

IMAGINARY LANDSCAPES: A FESTIVAL OF ELECTRONIC MUSIC—At The Kitchen. Tonight: Shelley Hirsch and David Weinstein, with collaborative works for voice, sampling keyboards, and unstable electronic arrangements. 512 W. 19th St. (255-5793), at 8:30. $8.

KAREN GOLDFEDER, with sextet. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $6.

HAYDN-MOZART CHAMBER ORCHESTRA, with pianist Noel Lee. Mozart's Piano Concerto No. 24. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

LILY NEW, pianist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

T. WOLLARD HARRIS, organist. Works by Bach, Franck. Columbia U. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

BARGEMUSIC—Violinist Christiaan Bor, cellist Godfried Hoogeveen, pianist Jerome Lowenthal. Music by Boccherini, Beethoven, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, March 4

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soprano Rebecca Copley, mezzo-soprano Catherine Robbin, tenor Jon Humphrey, baritone Kevin McMillan. Mozart's "Coronation" Mass; Strauss's *Deutsche Motette;* Verdi's *Four Sacred Pieces;* Gabrieli's *In ecclesiis.* Avery Fisher Hall at $10–$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER— son String Quartet, other artists of the Sc Haydn's String Quartet in C, "Emperor"; Prok String Quartet No. 2; Schubert's String Quartet Alice Tully Hall at 8. $18.

JORGE BOLET, pianist. Music of Mendelssohn, Be ven, Franck, Liszt. Carnegie Hall at 8. $10–$2

NEW YORK PHILHARMONIC—See 3/2. Today at 2.

MICHALA PETRI, recorder, with harpsichordist Petri. Music of Handel, Heberle, Corelli, Tele Buck, Staeps, Quantz. Weill Recital Hall at Ca Hall at 8. $12.

ROBERTO CARLOS—Radio City Music Hall at 8. $25.

AN EVENING OF VILLA-LOBOS—Pianist Alfred Hell prano Debra Mitchell, violinist Jue Yao. Americ ciety, 680 Park Ave. at 68th St. (249-8950), at 8.

JOAN ROWLAND, pianist. Music of Liszt. Renee Concert Hall, Greenwich House Music Schoo Barrow St. (242-4770), at 8. Free.

HIROSHIMA, with the Hiram Bullock Band. B Theater, Broadway and 74th St. (496-7070), at 8.

GULLY LOW JAZZ BAND—Music of the 1920s an inspired by Armstrong, Beiderbecke, others. Bl ingdale House of Music, 323 W. 108th St. 6021), at 8. Free.

SUKAY—Folk music of the Andes. P.S. 41 Audito 116 W. 11th St., at 8. $8.

ECLECTIX!—New chamber music. Madison A Presbyterian Church, 73rd St., at 8. $7.

NATIONAL MUSIC AND DANCE COMPANY OF GAMB African festival. Town Hall at 8. $13.50, $15.5

IMAGINARY LANDSCAPES—See 3/3. Tonight: Alvi cier, with two classic works; the Fidelio Trio wit premiere of Lucier's *Fideliotrio.* Also composer Go Monahan's *Speaker Swinging* (N.Y. premiere).

ANNE LEBARON—Solos for amplified harp and elec ics; trios with French-hornist Vincent Chancey, c Akua Dixon. Roulette, 228 W. Broadway (8242), at 9. $5.

STEPHANIE LOW, vocalist. Lincoln Center Library Free.

ROBERT SILVERMAN AND FRIENDS—Jazz. Cente Coffeehouse, 263 W. 86th (866-4454), at 8. $4

HAYDN-MOZART CHAMBER ORCHESTRA, with pi Noel Lee; French-hornist Jerome Ashby, tromb Joseph Alessi. Mozart's Piano Concerto No. 24 Haydn's *Serenade;* Ives-Becker's *When General Wi Booth Enters Into Heaven;* Alkan's *Funeral March Dead Parrot.* St. James Cathedral Pavilion, Jay and lary Sts., Brooklyn (718-783-4235), at 8. $10.

CHRISTIAAN BOR, violinist/ **PAUL COLETTI,** violist, **MAO FUJIWARA,** violinist/**RONALD THOMAS,** ce Bargemusic Ltd., Fulton Ferry Landing, Broo (718-624-4061), at 8. $12.

Saturday, March 5

MICHAEL JACKSON IN CONCERT—Madison Square den at 8. Sold out.

MICHAEL HEDGES, guitarist/**LEO KOTTKE,** guitarist. performances. Carnegie Hall at 8. $16.50–$20.

STEVEN LUBIN, foretpianist. Music by Mozart, Bee ven, Chopin. 92nd Street Y at 8. $12.50–$17.50

NEW YORK PHILHARMONIC—See 3/2.

CHAMBER MUSIC SOCIETY—See 3/4. Today at 3.

WAVERLY CONSORT—See 3/3.

BRADLEY GARNER, flutist, with pianist Lisa Emenhei

ı. Works of Bach, Debussy, Kuhlau, L.A. Smith
d premiere), others. Merkin Concert Hall at 8.

Y ANDERSON, tenor, with pianist Dean William-
Music of Purcell, Schubert, Mozart, Wolf, Cop-
Weill Recital Hall at Carnegie Hall at 2. $8.

NEW YORK CHAMBER ORCHESTRA, Ransom
on flutist-conductor; violinist Nadja Salerno-
enberg. Music by Bach, W.E. Bach, C.P.E. Bach,
Bach. Metropolitan Museum at 8. $15.

SMITH SINGERS, in collaboration with four com-
s: Earle Brown, Reed Holmes, Libby Larsen,
Swingle. Works include music with electronic
St. Peter's Church, Lexington Ave. and 54th St.
2990), at 8. $15.

NSEMBLE FROM THE GREGG SMITH SINGERS—
ms vocal quartets and excerpts from "An Ameri-
Cabaret" (world premiere), based on epigrams by
er Rees, music by Gregg Smith, lyrics by Kim
on. St. Peter's Church, Lexington Ave. and 54th
74-2990), at 4. $8.

WIGGLESWORTH 70TH-BIRTHDAY CELEBRA-
—Music of Wigglesworth, including two pre-
es; performers are soprano Deborah Parker, the
Trio d'anches, flutist Andrew Bolotowsky,
r of the Corpus Christi Church, Louise Basbas
tor.New School, 66 W. 12th St., at 3. Free.

OF ZIMBABWE—Dumi and Minanzi III, with ma-
a and mbira music. Triplex Theater, BMCC, 199
nbers St. (206-1050), at 8. $12, $15.

ARY LANDSCAPES—See 3/3. Tonight: "Blue"
Tyranny, with the premiere of "Somewhere in
ona 1970," vocalist Tom Buckner. Laetitia de-
piegne in "Pie Jesu, Sounds From Empty Places."

RS OF THE FOLK VIOLIN—Fiddlers Seamus Con-
, Kenny Baker, Michael Doucet, Claude Wil-
s, Joe Cormier, Alison Krauss play Irish, Cajun,
grass, traditional jazz, Cape Breton, and Western
-bow music, respectively. Julia Richman High
ol, 317 E. 67th St. (718-343-1431), at 8. $10.

N CRISPELL, pianist. "Marching Jazz," begin-
a new series. Cathedral of St. John the Divine,
terdam Ave. and 112th St. (662-2133), at 8. Free.

RIO ENSEMBLE—Works by Mendelssohn, Mitt-
Smetana. Donnell Library Center, 20 W. 53rd St.,
30. Free.

L MOONDOC, alto sax, with guitarist Bern Nix,
st William Parker, drummer Rashied Ali. Rou-
, 228 W. Broadway (219-8242), at 9. $5.

SALMAN, pianist. Theodore Roosevelt Birthplace,
. 20th St., at 2. $1 house admission.

Y RACHMANOV, pianist. Nicholas Roerich Muse-
319 W. 107th St. (864-7752), at 8. Free.

AN FAMILY—Traditional Irish music. Eagle Tav-
Ninth Ave. at 14th St. (924-0275), at 9 and 10:30.

S SYMPHONY ORCHESTRA, JoAnn Falletta con-
or; violinist Aaron Rosand. Dukas's *Fanfare,* from
Peri; Piston's *Toccata;* Brahms's Violin Concerto;
ussy's *La Mer*. Queens College Colden Center,
and Kissena Blvd., Flushing (718-793-8080), at
. $14–$19.

TO COMES TO BAM—Flutist Paula Robison, bas-
ist Frank Morelli, clarinetist David Singer, oboist
dall Wolfgang, hornist Robert Routch, pianists
hanie Brown, Jeffrey Kahane. Music by Mozart,
ms, Dutilleux, Poulenc. Brooklyn Academy of
ic, 30 Lafayette Ave. (718-636-4100), at 8. $8.50,
.

N ISBIN, guitarist. Snug Harbor Veterans Memo-
Hall, 1000 Richmond Terrace, S.I. (718-448-
0), at 8. $9.

D CROSS, harpsichordist. Music by Marcello,
del, Bach. Unitarian Church of Staten Island, 312
ore St. (718-447-2204), at 8. Free.

Sunday, March 6

ICAN COMPOSERS ORCHESTRA, Gunther Schuller
ductor; violist Thomas Riebl. Berger's *Polyphony*
Y. premiere); Schuller's Viola Concerto (N.Y. pre-
re); Dlugoszewski's *Radical Quidditas Dew Tear*
nde (world premiere); N. Thorne's *Chaconne*. Car-
ie Hall at 3. $11–$17.50.

DI MENUHIN, violinist, with pianist Andre La-
nte, cellist Daire Fitzgerald. Bach's Sonata for Violin and Piano in E; piano trios by Ravel and Brahms. Avery Fisher Hall at 3. $25.

THE ENGLISH CONCERT, Trevor Pinnock director-harpsichordist; violinist Simon Standage. Haydn's Symphony No. 59, "Fire"; Mozart's Violin Concerto in G, K. 216; C.P.E. Bach's Harpsichord Concerto in G, W. 43, No. 5; Haydn's Symphony No. 38. Avery Fisher Hall at 7:30. $10–$20.

SINFONOVA CHAMBER ORCHESTRA, Aram Gharabekian conductor (N.Y. debut of the Boston group); pianist Anthony di Bonaventura. Rossini's Sonata for Strings, "Tempesta"; Part's *Cantus in Memory pf Benjamin Britten;* Mozart's Piano Concerto No. 14; Mirzoyan's *Adagio in Memory of Aram Khachaturian* (N.Y. premiere); Schubert-Mahler's *Death and the Maiden*. Carnegie Hall at 8. $11–$20.

MICHAEL JACKSON—See 3/5.

PAUL NEUBAUER, violist, with pianist Margo Garrett. Works by Brahms, Schumann, Frescobaldi, Biggs, Zimbalist, Penderecki (N.Y. premiere). 92nd Street Y at 3. $7.50–$10.

CHAMBER MUSIC SOCIETY—See 3/4. Today at 5.

JOSHUA BELL, violinist (N.Y. recital debut), with pianist Samuel Sanders. Works by Mozart, Faure, Sibelius, Bloch, Wieniawski, Bach. Alice Tully Hall at 8. $10.

IAN HOBSON, pianist. First in a three-part series devoted to the London Piano School, 1760–1860; tonight, music by Clementi, Dussek, others. Merkin Concert Hall at 8. $12; $27 the series.

PETER SERKIN, pianist/**ALEXANDER SCHNEIDER,** violinist. Sonatas by Bach and Schubert. New School, 66 W. 12th St. (741-5689), at 2. $7.

YUUKO SHIOKAWA, violinist/**ANDRAS SCHIFF,** pianist. Music by Schubert, Bach, Beethoven. Town Hall at 2. $5–$7.50.

JUDITH ALSTADTER, pianist, and friends; Robert Sherman narrator. Weill Recital Hall at Carnegie Hall at 2.

DICK HYMAN, jazz pianist. "Boogie Woogie, the Blues and Harold Arlen," a lecture-performance. 92nd Street Y at 4. $10.

MUSIC BEFORE 1800—Stradella's oratorio *Susanna,* Louise Basbas organist-conductor; with vocal soloists and period-instrument ensemble. Ms. Basbas will play a "rare and newly built positive organ," the "debut" of the instrument. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $9.

CATHEDRAL COMBINED CHOIRS, Paul Halley conductor; organist Dorothy Papadakos. Faure's *Requiem*. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7. Free.

GANYMEDE CHAMBER ENSEMBLE—Music by Brahms, Mozart, Schubert. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 3:30. $1.

GILMORE, BARENZ, AND GILMORE—Clarinetist Edward Gilmore, soprano Rosemary Barenz, pianist Pamela Gilmore. Music by Paer, Rachmaninoff, Messager, Meyerbeer, Schubert, others. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. Free.

ANTHONY NEWMAN, organist. Last of three recitals, devoted to the complete Preludes, Fugues, Toccatas, and Fantasies of Bach. Holy Trinity Church, 326 E. 88th St. (289-4100), at 5. $7.

CLARK TERRY, trumpet and flugelhorn/**BOBBY BROOKMEYER,** trombone, with pianist Roger Kellaway, bassist Rufus Reed, drummer Mel Lewis. Heavenly Jazz, at Church of the Heavenly Rest, Fifth Ave. and 90th St. (369-8040), at 6. $8.

MUSIC FROM JAPAN MARATHON—A six-hour program, broadcast on WNYC-FM, with the ensemble Pro Musica Nipponia. Traditional and contemporary music. Asia Society, Park Ave. and 70th St. (517-2742), 11 a.m.–5 p.m. $5.

JOSEPH SCHENK, organist. Dupre's *The Stations of the Cross,* with the Juilliard Dance Ensemble; choreography by Anna Sokolow. St. Bartholomew's Church, Park Ave. and 51st St. (751-1616), at 3. $5.

LESCHETIZKY ASSOCIATION YOUTH CONCERT—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MUSIC OF GEORGE GERSHWIN—Pianist Earl Wentz. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation to Organ Restoration Fund.

IMAGINARY LANDSCAPES—See 3/3. Tonight: Voice Crack, the Swiss duo Norbert Moslang and Andy Guhl, with "masses of electronic sound."

MARK DRESSER/HERB ROBERTSON—"From Low Hz to High KHz," compositions and improvisation for bass and brass. Roulette, 228 W. Broadway (219-8242), at 9. $5.

SHASHMAQAM: MUSIC AND DANCE OF THE BUKHARAN JEWS—Jewish Museum, Fifth Ave. and 92nd St., at 4. $10.

NEW AMSTERDAM SINGERS—"Rhythm, Rhyme, and Resonance"—music for voices, bells, marimba, and flute, by Barber, Thomson, Copland, Vaughan Williams, others. Wave Hill, 249th St. and Independence Ave., Bronx (549-3200), at 3. $7.

QUEENS SYMPHONY ORCHESTRA—See 3/5. Today at 2.

JANET SAVAGE, jazz singer, with cellists Emily Metcalf, Jackie Stern, Doreen DaSilva, Mollie Glazer, in a program of jazz and improvisation for cello, voice, and chamber ocarina. New Theatre of Brooklyn, 465 Dean St. (718-230-3366), at 1:30. $6.

MARCH WITH THE WOMEN—Celebrate Brooklyn's salute to Women's History Month. Today: J. Casselberry and Jacque DuPree, blending jazz, blues, gospel, doo wop, soul, and reggae in social, political, and feminist songs. Prospect Park Picnic House, P.P.W. and 3rd St. (718-788-0055), at 3. $5.

FEDERICO VASQUEZ, classical guitarist. Music by Weiss, Bach, Giuliani, Barrios, others. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 1. $8.

SACHIKO ISIHARA, pianist. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Donation.

BARGEMUSIC—See 3/3. Today at 4.

Monday, March 7

BALTIMORE SYMPHONY ORCHESTRA, David Zinman conductor; cellist Yo-Yo Ma. Harbison's Symphony No. 1 (N.Y. premiere); Barber's Cello Concerto; Dvorak's Symphony No. 7. Carnegie Hall at 8. $12.50–$23.

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Rudolf Firkusny. Mozart program, including the Piano Concerto K. 503. Alice Tully Hall at 8. $6–$12.

ON ORIGINAL INSTRUMENTS—Fortepianist Malcolm Bilson, tenor Daniel Pincus, others. Beethoven program. Merkin Concert Hall at 8. $10.

JAMES SIFFERMAN, pianist. Works by Mozart, Beethoven, Schubert. Weill Recital Hall at Carnegie Hall at 8. $8.

MIMI LERNER, mezzo-soprano (N.Y. recital debut), with pianist Warren Jones. Works by R. Hahn, Ravel, Poulenc, Barber, Ives, others. Town Hall at 8. $10.

NEW YORK NEW MUSIC ENSEMBLE—Works by Davidovsky, Kreiger, Beglarian, Alexander, Mackey, Schwantner. Marymount Manhattan Theater, 221 E. 71st St., at 8. $8.

BENEFIT CONCERT—Holly Near, Charlie King, Vinie Burrows, the ensemble Inti-Raymi; Kate Clinton M.C. Symphony Space at 7:30. $15—benefit for humanitarian aid in El Salvador, Nicaragua, Guatemala.

FOUR NATIONS, INC—Baroque-violinist Ryan Brown, Baroque-cellist Alyssa Pava, harpsichordist Andrew Appel. Music by Bach, Johann Schobert. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

DAVID GWESYN SMITH, baritone. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JOY IN SINGING—Paul Sperry conductor. Lincoln Center Library at 6. Free.

EISOOK JUNG, pianist/**WEN-YI LOO,** pianist. Music by Chopin, Granados, Schubert, Falla. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

Tuesday, March 8

NEW YORK PHILHARMONIC—See 3/2. Tonight, 7:30.

MELIORA STRING QUARTET—Beethoven's Quartet No. 4 in c; Michael Alec Rose's String Quartet No. 2 (N.Y. premiere); Mendelssohn's Andante and Scherzo, Op. 81; Bartok's String Quartet No. 6. Alice Tully Hall at 8. $10.

HUNG-KUAN CHEN, pianist (N. Y. debut). Works by Bartok, Beethoven, Scriabin, Chopin. 92nd Street Y at 8. $5–$8.50.

RICHARD FIELDS, pianist (N.Y. debut). Works by Still, Bach-Siloti, Haydn, Liszt; world premiere by James

Notes
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McVoy, N.Y. premieres by Glenn Smith and Donald Dillard. Merkin Concert Hall at 8. $8.

ROBERT BLUESTONE, classical guitarist. Works by Bach, Mompou, Cimarosa, others. Weill Recital Hall at Carnegie Hall at 8. $8.

KODO—The percussion group from Japan, with its instrumentalists, mime and dance performers, in mask and costume. Engagement continues through 3/13. Tonight only, guest artist drummer Max Roach, with the premiere of his *Macrame.* City Center at 7:30; $25, $40, $75 (latter includes reception).

NEW YORK CONSORT OF VIOLS—"Rare Fancies and Sprightly Ayres": English music from the 17th century, with guest artists organist Louise Basbas, violinist Jorie Garrigue, actor John Genke. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.50.

PHYLLIS LOWITT, soprano/**JOHN FORCONI,** pianist. Lincoln Center Library at 4. Free.

GERALD MORTON, organist. Vierne's Symphony No. 2, Op. 20. Trinity Church, Broadway at Wall St., at 12:45. Free.

CHRISTOPHER TARLE, violinist. Donnell Library Center, 20 W. 53rd St., at 6. Free.

CALL OF NATURE TRIO—Tenor-saxophonist David Ware, bassist Davis Saphra, drummer Marc Edwards. 115th St. Public Library branch, 203 W. 115th St., at 6. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 2/29 at 7: Wagner's *Siegfried,* Levine conducting; Behrens, Kramer, Hiestermann, Sotin, Bradley. 3/1 at 8: Mussorgsky's *Khovanshchina,* Conlon conducting; Knighton, Toczyska, Ochman, Gulyas, Noble, Haugland, Talvela. 3/2 at 8: Puccini's *Turandot,* Santi conducting; Napier, Mitchell, Mauro, Plishka. 3/3 at 8: Strauss's *Ariadne auf Naxos,* Levine conducting; Norman, Battle, Troyanos, King, Nentwig. 3/4 at 8: *Khovanshchina;* same as 3/1, except Mineva for Toczyska. 3/5 at 12:30: *Siegfried;* same as 2/29 (broadcast, WQXR). 3/5 at 8: *Turandot;* same as 3/2. 3/7 at 8: Mozart's *Cosi fan tutte,* Levine conducting; Te Kanawa, Quittmeyer, Hong, Rendall, Hagegard, Carlos Feller (debut).

Other

IL MATRIMONIO SEGRETO, by Cimarosa. Updated to 1930s Brooklyn; production by the Vineyard Opera. Vineyard, 309 E. 26th (683-0696). 3/4, 5 at 7:30; 3/6 at 3. $15.

MADAMA BUTTERFLY, by Puccini. Regina Opera Theatre, staged production, Alejandro Guzman conductor. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 3/5, 12 at 8; 3/6, 13 at 4. $7.

DON CARLOS, by Verdi. World Opera Productions, staged showcase, Michael Pilafian music director and pianist; new two-act English version by John Chism. Church of the Holy Apostles, 296 Ninth Ave. at 28th St. 3/4, 5 at 8. $6.

THE MUSIC MAN—See Theater, page 120.

THE MIKADO, by Gilbert and Sullivan. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 3/13: Wed.–Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

ADRIENNE ETTINGER, soprano/**JON MORRELL,** tenor, with the Manhattan Opera Ensemble Orchestra, Thomas Bo conductor. Mozart, Massenet, Verdi, Tchaikovsky, Gounod. Washington Irving High School, Irving Pl. and 16th St. (254-9192). 3/6 at 6. $10.

AFTER DINNER OPERA COMPANY—Two sections from Joyce Solomon's opera-in-progress, *Elegies for the Fallen:* "A Tribute to Winnie Mandela" and "Slave Trade"; libretto by Bashidah Ismaili. Also excerpts from *Troubled Island,* by William Grant Still and Langston Hughes. Lincoln Center Library, 2/29 at 4. Free.

DON GIOVANNI, by Mozart. Full production, by the Opera Stage of the Brooklyn Lyric Opera. Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St. (718-837-1176). 3/6 at 3. $7.50.

THE DEVIL AND DANIEL WEBSTER, by Douglas Moore, based on the Benet story, John Hamell conductor.

Bronx Community College Ethnic Heritage C
Gould Memorial Library, University Ave. an
St. (220-6312). 3/7, 14 at 11 a.m. and 1. Fre

DER YIDDISHER MIKADO—A Yiddish-and-Engli
sion of the G&S favorite, by the Gilbert and S
Light Opera Company of Long Island. Brookly
ter Whitman Hall, Brooklyn College, Flatbu
Nostrand Aves. (718-434-2222). 3/6 at 2 and

DANCE

Merce Cunningham Dance Compa

JOYCE THEATER—3/1–27. Tickets, $25. 3/1 at
benefit—*Points in Space, Rainforest, Fabrications.*
8: *Locale, Quartet, Carousal* (N.Y. premiere), m
Takehisa Kosugi. 3/3, 4 at 8: *Inlets 2, Fabricatio*
rousal. 3/5, 8, 10, 11 at 8; 3/6 at 2 and 7:30: *P*
Space, Quartet, Locale. 3/9 at 8: *Doubles,* new
(world premiere), *Grange Eve.* 3/12, 15, 16, 17
8; *3/13 at 2 and 7:30: Septet, Shards, Pictures.*

Other

ANTHONY MORGAN DANCE COMPANY—Guest ch
rapher Judith Garay. Includes premiere of M
Study for a New Song. Nikolais/Louis ChoreoSp
E. 18th St. (228-6045). 3/3, 5 at 8; 3/6 at 5.

BAYANIHAN PHILIPPINE DANCE COMPANY—L
Center, Bedford Park Blvd. West and Goulde
Bronx (960-8833). 3/6 at 3. $13–$17.50.

BILL COLEMAN—The dancer and comedian, wit
Brothers Plaid, in *The Iowa Sheep Buggery*
Emanu-El Midtown Y, 344 E. 14th St. (673-
3/5, 6 at 8. $8.

DANCES IN PROGRESS—Works by several chor
phers. 92nd Street Y. 3/4 at noon. Free.

FIELDAY—Works of 18 emerging choreogra
Eden's Expressway, 537 Broadway, north of Spr
(966-3717). 3/5, 7–midnight.

INFINITY DANCE COMPANY, in a tribute to Marvin
GAIL ERCOLI DANCE COMPANY, with a trib
Earth, Wind, and Fire. P.S. 111, 440 W. 53
(245-2070). 3/4, 5 at 8; 3/6 at 4. $8.

JANE COMFORT DANCE COMPANY—Premiere of
Notes: Macbeth, with other works. DTW's
Schonberg Theater, 219 W. 19th St. (924-0077
(sold out), 4, 5, at 8; 3/6 at 3. $10.

JONATHON APPLES + COMPANY—Pieces from the
toire "to interact" with May Stevens's install
New Museum of Contemporary Art, 583 Broa
south of Houston St. (307-0287). 3/8 at 8. $5.

KENNETH KING & DANCERS/COMPANY—Premiere
Iphigenia, an evening-length work to an elec
score by Constance Demby. St. Mark's Church
ond Ave. at 10th St. (924-0077). 3/3–6 at 8. $

LA MAMA E.T.C.—3/3–6 at 8: **Leslie McGriff** in
Edge of Your Glance; $8. Thur.–Sun. at 7:30, th
3/20: **Another Phaedra via Hercules,** a danc
opera conceived and directed by Ellen Stewart
Thur. and Sun.; $12 Fri. and Sat. (475-7710).

MORNINGSIDE DANCE FESTIVAL—Through 3/6. 3
Festival Showcase II, works by Mary Bruce
burn. Joan Blair, Catherine Gallant, Elaine He
Bruce Walczyk, Joy Kellman, Lesley Powell, G
Russell, Kate Thomas. 3/4, 5 at 8; 3/6 at 2:
Rooney Dance Theatre, in *Step Together Step.*
lumbia U., Teachers College Horace Mann Th
525 W. 120th St. (678-3268). $8.

**NIGHTINGALE-BAMFORD SCHOOL SPRING DANCE
CERT**—Professional and student choreogra
danced by students. Symphony Space at 8. 3/3
Free.

POWER BOOTHE/CAITLIN COBB—*Wilderness,* a col
ration of the performance artist and the chore
pher, with actor-writer Steven Fechter, compos
Leroy. DTW's "The 11 O'Clock New (s)";
Schonberg Theater, 219 W. 19th St. (924-0077).
5, 11, 12, 18, 19 at 11 p.m. $8.

SALLY GROSS—Recent and new minimalist dance,
composer Peter Griggs. Whitney Museum at Eq
ble Center, 787 Seventh Ave. 3/3 at 7:30. Free.

SANDRA BURTON'S CHANNEL TO CHANNEL PROJE
N.Y. debut, with premieres of *We Are the One*
Have Been Waiting For and *Dragon Ladies.* Negro
semble Company Theater Four, 424 W. 55th
(246-8545). 3/4, 5 at 8; 3/6 at 3. $10.

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heck hours and prices in advance. Rising food
or costs often force restaurateurs to alter prices on
otice. Also note that some deluxe restaurants
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Many restaurants can accommodate parties in
rooms or in sections of the main dining room—
nagers for information.

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0. Closed Mon. **(M)** **AE, DC, MC, V.**

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tinental. Spcls: red snapper with scallop mousse-
pasta, French/Viennese pastries and cakes. B dai-
a.m.–2. Br Sat.–Sun. noon–4. L and D daily
–10. **(I–M)** **AE.**

UTO FRERES—451 Washington St. (966-4900).
al. French. Spcls: breast of duck with ginger cassis
e, bouillabaisse, lobster neptune. L Tue.–Fri.
n–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu.
1, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

INE'S AT THE SEAPORT—89 South St., Pier 17.
-4900). Casual. American-Seafood. Spcls: lobster
cayenne and lime butter, smoked black cod and
lfish stew with olives and summer squash, pep-
d rib eye steak with tamarind chutney. Res. sug. L
n.–Fri. noon–3. Br Sat.–Sun. noon–3. D
–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)**
AE, CB, MC, V.

**DE MAYO—349 W. Broadway, bet. Broome
Grand Sts.** (226-5255). Casual. Mexican. Spcls:
in de tortilla, menudo norteno, alambres de cam-
nes. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun.
.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Pri-
parties for 50. Ent. Thu.–Sat. **(M)**
AE, DC, MC, V.

0 NO EXAGGERATION—77 Greene St., at Spring
(925-7414). Casual. Continental. Spcls: steak am-
sador in sesame plum sauce, char-broiled chicken
rengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)**
AE, MC, V.

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M) Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)**
AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m.. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN BREWERY—40–42 Thompson St., at Broome St. (219-9250). **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I) Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish and chips, Jamaican-style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** **AE, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: wok-charred tuna with green mango sauce, lobster with tomato and cream sauce on fresh pasta, squab rolled in cabbage leaves. Res. sug. D only Mon.–Sat. 6–midnight. Closed Sun. **(M-E)**
AE, DC, MC, V.

OCEAN REEF GRILL—11 Fulton St., in the Fulton Market Bldg., (608-7400). Casual. Regional American seafood. spcls: char-grilled and pan-blackened seafood. Res. sug. Open for L & D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 800. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)**
AE, DC, MC, V.

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

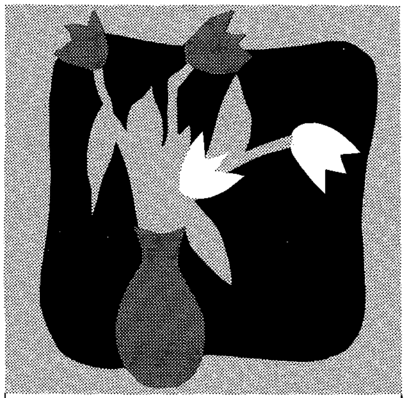
WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade



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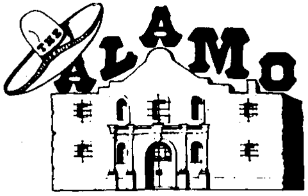

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tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10.Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MARRAKESH WEST—149 Bleecker St. (777-8911). Casual. Kosher Moroccan. Spcls: couscous, pastilla, cigars, merguez. Res. sug. D Mon.–Thu. 5–midnight, Fri.–Sat. to 2 a.m., Sun. 1–midnight. Ent. Fri.–Sat. eves. **(M)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Wed., Thu., Sun. 5:30–11, Fri.–Sat. to 11:30. Closed Mon. and Tue. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon
3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–mi
(I-M) **AE,**

TOONS—417 Bleecker St., at Bank St. (924
Casual. Bangkok. Spcls: pla lad prig, frog l
muk pad tua. Res. sug. D Mon.–Thu. 5–11:3
Sat. to midnight, Sun. 4–11. **(I-M)** **AE,**

TRATTORIA DA ALFREDO—13 Eighth Ave., at 1
(929-4400). Casual. Northern Italian. Spc
ciucco, stronzata of mixed veg. with green sau
nec. L Mon., Wed.–Sat. noon–2. D Mon., W
6–10:15, Sun. 5–9:15. Closed Tue. **(M)**

VANESSA—289 Bleecker St. (243-4225). Casua
velle American-French. Spcls: rack of lamb wi
nuts, sautéed red snapper with macadamia nut
éed salmon with four onions, Vanessa chocola
sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noo
daily 5:30–midnight. Pre-theatre D 5:30–7:30
ist nightly. **(M)** **AE, DC,**

VILLA MOSCONI—69 Macdougal St. (673-039
9804). Casual. Italian. Spcls: homemade spinac
zuppa di pesce, costoletta Milanese, pollo M
Res. sug. Open Mon.–Fri. noon–11, Sat. f
Closed Sun. **(I-M)** **AE,**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St
3828). Casual. American. Spcls: seafood, steaks
Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri.
Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. (
AE, CB, DC,

CANASTEL'S—229 Park Ave. So., at 19th St.
9622). Casual. Northern Italian. Spcls: cappell
trevisana, scampi alla Andrea, red snapper del
Res. sug. L Mon.–Fri. noon–3. D Mon.
5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–1
Sun. 6–10. **(M)** **AE, DC,**

COURTYARD CAFE—Doral Court Hotel, 130 E
St. (779-0739). Casual. American. Spcls: grille
of beef with dark beer sauce, smoked duck ravio
sweet red onion, sauteed Texas goat cheese wit
corn. Res. sug. B daily 6:30 a.m.–11 a.m.
11:30 a.m.–3. D daily 5:30–10:30. Private part
6–70. **(M)** **AE, CB, DC,**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexingto
at 42nd St. (850-5998). Casual. Continental
sug. Open 6:30 a.m.–midnight daily. Br Sun.
a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)**
AE, CB, DC,

THE DOLPHIN—227 Lexington Ave., bet. 33r
34th Sts. (689-3010). Casual. Continental/se
Spcls: broiled whole Dover sole, brochette of se
red snapper en papillote, steak au poivre. Res.
Mon.–Fri. noon–3. D 5–11. **(M)** **AE, M**

EL CHARRO ESPANOL—58 E. 34th St. (689-101
sual. Spanish/Mexican. Spcls: fresh fish, veal
chili rellenos, enchiladas and chicken mole. Re
Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat.
Sun. noon–10:30. **(M)** **AE, CB, DC, M**

EXTRA! EXTRA!—767 Second Ave., at 41st St.
2900). Casual. American. Spcls: wild mush
roasted with thyme and whole garlic cloves, rav
lobster with essence of lobster and cream, red s
filet blackened with Yucatan seasonings. Res.
Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–
Sun. to 10. **(M)** **AE, CB, DC, M**

FRANK'S TRATTORIA—371 First Ave., bet. 21s
22nd Sts. (677-2991). Casual. Italian. Spcls:
fungi, angel hair with shrimp sauce, paglia fin
polina. No res. L daily 11 a.m.–3. D daily 4–1
No credit c

HOME ON THE RANGE—135 Third Ave.,
14th–15th St. (995-2933). Casual. Southwest A
can. Spcls: fajitas, barbecued ribs and chicken, s
grilled seafood, camerones rellenos. Res. sug. Br
Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–T
midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Ba
a.m., Fri.–Sat. til 2:30 a.m. **(M)**
AE, CB, DC, M

HUBERT'S—102 E. 22nd St. (673-3711). Jack
quired. American. Spcls: country captain chicke
blackened salmon, rack of lamb with goat cheese
gna. Res. nec. D only Mon.–Sat. 6–10. Closed
(E) **AE, M**

INDIAN OVEN II—913 Broadway, bet. 20th–21st
(460-5744). Casual. Indian. Spcls: chicken
whole steamed fish in chutney, tikka makhni,

vegetables, handi biryani. Res. nec. L daily 3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 1, Fri.–Sat. to midnight. Private parties for Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

GRILL—40 E. 20th St. (529-3366). Casual. :an. Spcls: grilled mahi mahi, grilled yellow-fin otisserie basted salmon. Res. sug. for L only. L Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–- midnight. Bar til 2 a.m. Private parties for 50. Sun. **(M)** **AE, MC, V.**

MBE D'OR—134 E. 26th St. (689-0666). Cas- ovençal French. Spcls: bouillabaisse, mignon- l'agneau aux herbes, ratatouille. Res. nec. L Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

S—603 Second Ave., at 33rd St. (889-0750). . Regional American. Spcls: Cajun blackened h, fried calamari, 8-oz. hamburger, pasta. No und D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

4 Second Ave., bet. 24th–25th Sts. (725- Casual. Spanish. Spcl: mariscada. L Mon.–Fri. a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to mid- Guitarist Wed.–Sun. Reduced rate parking in **(I-M)** **AE, MC, V.**

BAR & RESTAURANT—Grand Central Termi- 90-6650). Casual. American seafood. Spcls: oys- rouper, swordfish, red snapper. Res. nec. Open -Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

-23 E. 22nd St. (533-2293). Casual. Mediterra- seafood. Spcls: cioppino (seafood stew), grouper ese, seafood lasagna. Res. sug. L Mon.–Fri. -3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist ly 5–9. **(M)** **AE.**

ESIDENT—303 Madison Ave., at 42nd St. 0540). Casual. Seafood. Spcls: 3-7 lb. lobster, mans platter, Maryland crabcakes, stuffed p. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. Sat. from 4. Private parties for 50. Closed Sun. **AE, CB, DC, MC, V.**

NG PLACE—65 Irving Pl. (673-3939). Casual. ican/continental. Spcls: chicken pot-pie, rack of au beurre rouge, Portuguese cassoulet, rigatoni riglia. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–- :30–11, Sun. to 9. Br Sun. 11:30–3:30. **(I-M)** **AE, MC, V.**

DEL MARE—346 Lexington Ave., bet. -40th Sts. (687-4425). Dress opt. Northern Ital- pcls: veal Stella, black pasta, salmone alla griglia. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. :30. Private parties for 25–100. Pianist Mon.–Fri. 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FELLOWS—35 E. 21st St., (254-2444). Dress New American. Spcls: roast loin of veal with port truffles, grilled Louisiana shrimp, grilled rack of lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B –Sat. midnight–3:30 a.m. Disco dancing nightly 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

AGAIN—116 E. 39th St. (685-8887). Casual. rican. Spcls: seared shrimp with avocado, papaya, fruit and sesame ginger dressing; sauteed breast icken stuffed with herbed goat cheese; peach otte with caramel sauce. Res. sug. L Mon.–Fri. -2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. ed Sun. **(M)** **AE, CB, DC, MC, V.**

Y'S—190 Third Ave., at 17th St. (533-7900). al. American. Spcls: steak, prime ribs, seafood, burgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to n. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

LLROOM—253 W. 28th St. (244-3005). Casual. tinental. Spcls: rack of lamb, fresh fish, tapas. Res. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. s bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

LAC BAR—15 W. 21st St. (645-7220). Casual. /Mex. Spcls: fajitas, cabrito, mesquite grilled mp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I-M)** **No credit cards.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

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ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes carameli-
see. Res. nec. L Mon.–Fri. noon–3. D daily 5:
(E) **AE, CB, DC,**

**THE RENDEZVOUS—21 E. 52nd St., in Omni
shire Place** (753-5970). Dress opt. French/co
tal. Spcls: country style pasta, Cajun blackened
spinach salad with smoked duck. Res. sug. B
Fri. 6:30–10:30. L noon–3. D 6–10:
10:30–12:30. Champagne Br Sat.–Sun. noon–
AE, CB, DC,

SCARLATTI—34 E. 52nd St. (753-2444). Jac
quired. Italian. Spcls: antipasta caldo, papparde
carciofi, pollo contadina, saltimbocca Napolita
nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–
Fri.–Sat. to midnight. Closed Sun. **(M-E)**
AE, CB, DC,

SCOOP—210 E. 43rd St. (682-0483). Dress opt.
ern Italian/American. Spcls: shrimp Roman
buco, lobster fettuccine, fresh seafood. Res.
Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:3
5–11. Private parties for 30–150. Free D p
Closed Sun. **(M)** **AE, CB, DC,**

SHINBASHI—280 Park Ave., on 48th St. (661-
Dress opt. Japanese. Tatami and Western seatin
sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mo
5:30–10. Closed Sun. **(M)** **AE, CB, DC,**

SICHUAN PAVILLION—310 E. 44th St. (972-737
sual. Szechuan. Spcls: chicken chunks in garlic
Sichuan style jumbo shrimp, crispy whole fis
nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–
Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4.
parties for 10–100. **(M)** **AE, CB**

SMITH & WOLLENSKY—Third Ave. and 49th St.
1530). Dress opt. American. Spcls: 16-oz. steak
5-lb. lobster. Res. sug. Open Sun.–Thu. no
Fri.–Sat. to midnight. **(M)** **AE, CB, DC, M**

TA-KE OF JAPAN—1049 Second Ave., at 55th St.
2256). Dress opt. Japanese. Spcls: ta-ke special,
and sashimi combination, seafood sukiyaki. Re
L daily 11:30–2:45. D daily 5–11. **(I–M)**
AE, DC,

TANG'S CHARIOT—236 E. 53rd St. (355-5096).
Chinese. Spcls: salmon steamed with black
crispy shrimp with walnuts, veal with young
root. Res. sug. L Mon.–Fri. 11:30–3, Sat.
noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to mid
Private parties for 10–30. **(M)** **AE, CB, DC, M**

TORREMOLINOS—230 E. 51st St. (755-1862).
Spanish/Continental. Spcls: zarzuela de marisc
ella. Res. nec. L Mon.–Fri. noon–3. D Mon.–
5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat.
Closed Sun. **(M)** **AE, CB, DC,**

TOSCANA—200 E. 54th St. (371-8144). Fo
Northern Italian. Spcls: sliced smoked swordfish
fresh herbs and lettuce, tagliatelle con gamberi e
chio trevisana. Res. nec. L Mon.–Sat. noon–
Mon.–Sat. 5:30–11. Private parties for 20–
Closed Sun. **(M)** **AE, CB, DC, M**

**WALDORF-ASTORIA—301 Park Ave., bet. 49th–
Sts.** (355-3000). **Bull and Bear:** Jacket req
American. Spcls: prime beef, fresh seafood. Res.
daily noon–3. D daily 5–10. S daily 10–12:30
Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock
Restaurant and Cocktail Lounge:** Jacket req
Continental/nouvelle. Res. sug. B Mon.–Fri.
a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., S
a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30.
plete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole
ter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon
a.m. **(M-E)** **The Waldorf Cocktail Terrace**
daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. ni
Oscar's: Casual dining and snacks. B Mon.–
a.m.–11:30 a.m., Sun to noon. L Mon.–Sat.
a.m.–3, Sun. noon–5. D 5–9:30. Complete D.
11:45. Cocktails noon–11:45. **Sir Harry's**
Cocktails daily 1–3 a.m. **AE, CB, DC, M**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacke
quired. Two dining rooms. Continental. Res. s
noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br
noon–2:15. Late S buffet 9:30–12:30 a.m. Fr
parking 5:30–1 a.m. **(M)** **AE, CB, DC, M**

AU TUNNEL—250 W. 47th St. (575-1220). Ca
French. Spcls: noisette de veau, tripes à la mod
Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–

:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BETTA—321 W. 46th St. (246-9171). Formal. orthern Italian. Spcls: field salad Piemontese, agnotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D on.–Sat. 5–midnight. Complete pre-theater D 30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

MBA I—918 Eighth Ave., bet. 54th–55th Sts. 5-7910). Casual. Mexican. Spcls: margaritas, chihanga, bocados amores, combination plates. Res. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

Y CAFE—132 W. 43rd St. (398-1988). Casual. can. Spcls: cherry smoked filet mignon with adish sauce, seafood gumbo, grilled Japanese fresh oysters, clams and fish daily. Res. sug. Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. l 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

O'S—33 W. 48th St. (582-7141). Casual. ub style. Spcls: Irish stew, hot roast beef. Res. Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, rom 4. Br Sat. 11 a.m.–3, Sun. from noon. S -Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

MA—266 W. 47th St. (719-4179). Casual. Italpcls: veal scaloppine Pagliacci, chicken primaettuccine cabonarra, linguini filetto pomidoro. ug. Open for L and D Mon.–Thu. noon–11:30, at. to midnight. Pre-theatre D 5–7. Private par r 20–80. Free D parking 5–midnight. Closed **M)** **AE, CB, DC, MC, V.**

—30 W. 54th St. (247-7300). **Dorset Room:** opt. French/American. Spcls: rack of lamb, ed salmon with hollandaise sauce, Dover sole iere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L –Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. –3. **(M)** **Bar Cafe:** Casual. French/American. L daily noon–11. **(M)** **AE, CB, DC, MC, V.**

SHACK—65 W. 55th St. (246-5126). Casual. h. Spcls: soft-shelled crabs, duck Normande, de veau aux chanterelles. Res. sug. L daily –3. D Mon.–Sat. 5–11, Sun. from 4:30. Com- L and D. **(M)** **AE, CB, DC, MC, V.**

HER'S STEAK HOUSE—228 W. 52nd St. (245-). Dress opt. American. Spcls: hickory-broiled n, seafood. Res. sug. Open noon–midnight daily. **AE, CB, DC, MC, V.**

–131 W. 50th St. (246-3256). Casual. Classic onese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D -Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete l D. **(I)** **AE, CB, DC, MC, V.**

'S—1240 Sixth Ave., at 49th St. (765-8981). opt. American. Spcls: steak, fresh seafood. Res. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

–142 W. 49th St. (398-9049). Casual. Japanese. : tempura, sukiyaki, sushi. Res. sug. L daily –3. D daily 5–11:30. Also **Iroha Sushi—1634 dway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

PAVILION—24 W. 55th St. (753-7295; 586-). Jacket required. Italian/Continental. Spcls: chop Pavilion, steak Pavilion, piccata Guido. Res. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. plete L and D. Private parties. Free parking idnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

F THE SEA—808 Seventh Ave., bet. 52nd–53rd (757-3522). Casual. Seafood. Spcls: bouillabaisse, land crab cakes with Cajun sauce, steamed finnan ie. Res. sug. L Mon.–Fri. noon–4. D daily idnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

INE SOUPE—48 W. 55th St. (586-7650). Casual. ch bistro. Spcls: French hamburger, omelettes, fish, chocolate fondue. Open daily 11:30 a.m.– ight. **(I)** **AE.**

AVELLE—33 W. 55th St. (586-4252). Jacket and equired. French Classical. Spcls: quenelles de bro- homardine, côte de veau Normande, soufflé glace raline. Res. nec. L Mon.–Sat. 12:15–2:30. D .–Sat. 6–10:30. Complete L. Pre-theatre D –6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SERVE—4 W. 49th St. (247-2993; -2995). For- . French. Spcls: fricassée of snails with wild mush- ns, salmon and sole mousse, médaillons of veal leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. from 3. Free D parking. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.––midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–

SOLUTIONS TO LAST WEEK'S PUZZLES

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Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. Free parking. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.–Sun. noon–3. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L
Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11
(M-E). **Bemelmans Bar:** Cocktails daily noon–
a.m. **AE, CB, DC, MC,**

CINE CITTA—1134 First Ave., bet. 62nd–63rd St
(486-6226). Casual. Northern Italian. Spcls: penr
alla vodka, costoletta di vitella capricciosa, salmon al
champagne. Res. sug. L daily 11 a.m.–3. D daily 3-
a.m. Private parties for 60. **(M)**
AE, CB, DC, MC,

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (8
1096). Formal. Northern Italian. Spcls: insalata
frutti di mare, gnocchi Divino, pesce spada Div
costoletta di vetallo primavera. Res. sug. L Mon.–
noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. (
AE, CB, DC, M

ELAINE'S—1703 Second Ave., bet. 88th and
Sts. (534-8103). Casual. Italian. Spcls: veal chop
pellini romano, Norwegian salmon. Res. s
Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist
Sat. from 11. Private parties. **(M)** **AE, M**

FIORELLA—1081 Third Ave., bet. 63rd–64t
(838-7570). Casual. Italian. Spcls: tre agnolotti,
del giorno no.1, vitello vitello vitello. Res.
Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D
Sat. 5–midnight, Sun. to 11. Private parties fo
(M) **AE, DC, M**

FRIDAY'S—1152 First Ave., at 63rd St. (832-
Casual. American. Spcls: hamburger, steak, barb
spare ribs, lemon pepper chicken, potato skins.
Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.
Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, M**

IL MONELLO—1460 Second Ave., at 76th St.
9310). Jacket required. Northern Italian. Spcls
gna verde Fiorentino, pollo alla Toscana. Res.
Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–S
midnight. Closed Sun. **(M-E)** **AE, CB, DC, M**

IL VALLETTO—133 E. 61st St.(838-3939). Forma
lian/Abruzzese. Spcls: capellini primavera, se
game, baby lamb in Abruzzese style. Res. n
Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–mid
Closed Sun. **(E)** **AE**

JACQUELINE'S—132 E. 61st St. (838-4559). Jack
quired. Swiss/French. Spcls: Jacqueline's specialt
champagne, venison with huckleberry sauce and
zle, sea scollops and sea urchin with tomato f
Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6-
night. Bar till 1 a.m. Closed Sun. **(M)**
AE, CB, DC, M

LE CIRQUE—58 E. 65th St. (794-9292). Fo
French. Spcls: pasta primavera, blanquette d
Jacques julienne, caneton rôti aux pommes sauc
ron. Res. nec. L Mon.–Sat. noon–3. D Mon.
6–10:30. Complete L. Closed Sun. **(E)** **AE, CB,**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6
Casual. French. Spcls: salade de volaille dijon
moules marinière, paillard de veau grillé au basilic
gnons de boeuf et de veau au poivre vert, burger
nibus. Res. sug. L and D Mon.–Sat. noon–11. P
parties 40–125. Pianist. Closed Sun. **(M)** **AE,**

MANHATTAN CAFE—1161 First Ave., at 64th St. (
6556). Casual. American/Continental. Spcls: s
chops, lobster, pasta. Res. sug. L Mon.–Fri. no
Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–1
(M-E) **AE, CB, DC, M**

MARIGOLD—746 Madison Ave., bet. 64th–65th
(861-8820). Casual. Continental. Spcls: chicken b
sautéed with apples and Calvados brandy s
broiled salmon with brandy sauce, old fashi
chicken pot pie. Res. sug. for D. L Mon.–Sat. 1
a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br
11:30 a.m.–4. **(M)** **AE, CB, DC, M**

MAXIM'S—680 Madison Ave., at 61st St. (751-5
Formal Tue.–Fri., black tie Sat. French. Spcls: s
de cailles au foie gras, salade de langoustines et
mard aux pousses d'épinards, selle d'agneau farcie
crème de basilic. Res. sug. D Tue.–Sat. 6–2
Dancing Tue.–Sat. Private parties for 10–400. Cl
Sun. and Mon. **(E)** **AE,**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (
2100). Casual. American. Res. sug. L Mon.-
noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to
a.m. Br Sat. noon–5, Sun. from 11. Pre-theate
Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC**

MODO MIO—696 Madison Ave., bet. 62nd and 6
Sts. (838-3725). Casual. Italian/tuscan. Spcls: pap
delle allo stracotto, ravioli casarecci al salmone af

, fegato di vetella alla salvia. Res. sug. L daily
n–4:30. D daily 5–11:30. **(M)**
AE, CB, DC, MC, V.

'S—206 E. 63rd St. (752-6666) Jacket required.
erican. Spcls: carpetbagger steak, game in season,
igeness crab. Res. sug. L Mon.–Fri. noon–3. D
.–Sat. 6–11. Private parties for 12–70. Closed
(M) **AE, CB, DC, MC, V.**

.ES—1491 Second Ave., at 78th St. (772-
). Casual. Regional American. Spcls: grilled
en with three sauces, Caribbean steamed grouper
plantains, 8-oz hamburger, broiled fresh fish,
No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m.,
t. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4.
622 Third Ave., at 91st St. (427-4355). **(I)**
AE, MC, V.

-227 E. 67th St. (794-2331). Casual. Ameri-
ls: prime aged steak, chops, lobster, fresh fish.
. D daily 5–11. Late S daily 11–1 a.m. Piano
AE, DC, MC, V.

ILLA'S—1501 Second Ave., at 78th St.
55). Casual. Mexican. Spcls: tacos, fajitas, sea-
chiladas. Res. sug. L and D Sun.–Thu. noon–-
it, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private
or 30–100. Also **1125 First Ave., at 62nd St.**
99). **(I-M)** **AE, MC, V.**

1404 Third Ave. (535-3520). Casual. North-
ian. Spcl: homemade pasta. Res. nec. D daily
. **(M)** **AE.**

IKA—435 E. 86th St. (876-3800). Jacket re-
Russian. Spcls: koulibiaka, blini with caviar,
i. Res. sug. D only Tue.–Sun. 6–11. S Tue.–-
1–2 a.m. Private parties. Ent. Closed Mon.
AE, MC, V.

MONDO—1269 First Ave., bet. 68th–69th
49-3141). Formal. Northern Italian. Spcl:
alla Veneziana. Res. sug. L Mon.–Fri. noon–3.
.–Fri. 5–midnight, Sat.–Sun. from noon. Park-
) **AE, CB, DC, MC, V.**

IOTEL—2 E. 61st St. (838-8000). **Café**
Formal. Continental/French. Spcls: supreme
on with hazelnut dressing, sautéed shrimp in
iquante, medallions of veal with chive sauce,
with wild mushrooms and herbs. Res. sug. B
a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun.
:30. D daily 6–10:30. S from 10:30. Pre-the-
Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Ro-**
English afternoon tea daily 3–6:30. **(M-E)**
AE, CB, DC, MC, V.

0—840 Madison Ave., at 69th St. (535-
Formal. French. Spcls: la tranche de foie gras
élée aux artichauts, le bouquet de homard tiède
rre de vermouth, le suprème de pintade au
et au genièvre. Res. sug. B daily 7 a.m.–10:30
daily noon–2:30. D daily 6:30–10:30. **(E)**
AE, CB, DC, MC, V.

T HOUSE—28 E. 63rd St. (935-2888). Jacket
d. American. Spcls: venison chili, filet in a pep-
t, steak. Res. sug. L Mon.–Fri. noon–3. D daily
night. **(E)** **AE, CB, DC, MC, V.**

69th STREET—1286 First Ave., at 69th St.
862). Casual. Regional American. Spcls: fresh
sta, hamburgers. L daily 11:30 a.m.–4:45. D
:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music
from 9. **(I)** **AE, MC, V.**

LLED SLEAVE—1387 Third Ave., at 79th St.
814). Casual. American/Continental. Spcls:
lamb, roast Long Island duckling, fillet of sole
obster sauce. Res. sug. D Tue.–Sat. 5:30–mid-
Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist
Sat. and Br. **(M)** **AE, MC, V.**

HOTEL—540 Park Ave., at 61st St. (759-
Jacket required. American. Spcls: roast rack and
lamb with herbs, grilled swordfish with citrus
oached bass wrapped in lettuce, seasonal game.
ug. B daily 7 a.m.–11 a.m. L Mon.–Sat.
2:30. D daily 6–10. Br Sun. noon–3. **(M)**
AE, CB, DC, MC, V.

'S—1662 Third Ave., at 93rd St. (831-
Casual. Regional American. Spcls: seafood sal-
h fresh dill, scallops of veal with prosciutto and
a cheese, grilled duck breast and leg with red
jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D
Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails
cl. free hors d'oeuvres. Bar till 4 a.m. Br Sat.
a.m.–4, Sun. from 11 a.m. Ent. Private parties.
AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan–seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr. Blvd., at 133rd St. (491-5270). Casual. Jamaican. Spcls: curried goat, braised short ribs of beef, Jamaican style fried chicken, oxtails. Res. nec. L and D Mon.–Sat. 11 a.m.–3 a.m., Sun. to 1 a.m. **(I)** **No credit cards.**

MEMPHIS—329 Columbus Ave., bet. 75th–76th Sts. (496-1840). Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/Amerigan. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY CO

NEW YORK FLOWER SHOW—At Pier 90, the Hudson River at 50th St., 3/5–13. The 30-plus domestic and international gardens created for this year's edition, which is sponsored by the Horticultural Society of New York, include "Spring Garden at Giverny," after Monet's house and garden near Paris, with flowering crab-apple trees, bearded irises, and more. There is an Italian Riviera section, Japanese bonsai and a teahouse, a pair of Victorian gardens, a tribute to Cary Grant that features roses and orchids, a topiary garden party, and a sad section on endangered species. Wave Hill's presentation is "Gardening in Containers"; the Brooklyn Botanic Garden's is an Elizabethan knot garden of herbs; the New York Botanical Garden's is "A Glimpse of an English Garden." As usual, there'll be tips for home gardeners and exhibits by several specialist societies. Hours: daily, 10 a.m.–8 p.m. $9 weekends, $7 weekdays; children under 12, $4. The preview and party on 3/4, 5:30–9, is called "An Evening at Giverny" and benefits the Society's community programs. $150, for "juniors" under 30 $75 (874-4098).

NOW IT'S THE CATS' TURN at Madison Square Garden—for the International Cat Show, 3/4–6. More than 1,000 prizewinning beauties will be judged by the experts during the three days, from the hautest of haute-bred to domestic cuddlies, from rare and exotic creatures to puff-ball kittens. Lectures, a supermarket, experts to talk to as well, and plenty of information on health and nutrition and grooming. 3–9 Fri. ($8); 9–7 Sat. ($10); 9–6 Sun. ($12); children under 12 and seniors, $5, $5, and $6; Best of the Best judging will be late Sun. afternoon. On 3/4 at 7:30, Bide-A-Wee will sponsor a Supercat contest in conjunction with Bide-A-Wee/Hill's Science Diet. And on 3/3, 10–5 at the Roosevelt Hotel, a pre-show Siamese specialty breed competition is open to Siamese, Oriental Longhairs and Shorthairs, and Balinese. It's in the Grand Ballroom and admission is $5.

GREATER NEW YORK APARTMENT & HOME SHOW continues through 3/6 at the Jacob K. Javits Convention Center, Eleventh Ave. and 34th–36th Sts. If you yearn to be a practicing do-it-yourself type, there's a hands-on center for you, with tips on carpentry, plumbing, wood-stripping, wall treatments, and such; there are seminars on home improvements and window treatments, too (check at the door for specific times), and it's all included with admission. The Big Apple Fix-Up will take part with its own brand of service information and displays, and for just-browsing show-goers, there's a full-scale model home, a kitchen-and-bath showcase, and a center for interior design. Mon.–Fri. noon–10; Sat. 10–10; Sun.11–7. $7 adults, 6–12 $2.

CURTAIN UP—The University of Pennsylvania **Mask & Wig**'s 100th annual production, *Lurline, Again,* is about "love and lust, charity and greed, about the realm of magic and the reality of man"; it will be in our midst 3/4 at 8, at the BMCC Triplex, 199 Chambers St. (986-5450). Tickets, $24, patron $100 . . . R.A. Shiomi's **Yellow Fever,** the private-eye spoof with the intrepid detective hero Sam Shikaze, returns in one performance only by Pan Asian Rep, 3/4 at 8, at Marymount Manhattan Theater, 221 E. 71st St. (505-5655); $40. Some of the actors in Tisa Chang's troupe will return in their original roles . . . **Native American Month** begins in a series of weekends at the American Museum of Natural History, C.P.W. and 79th St. 3/5, 6 between 1 and 4:30, the Thunderbird Dance Company and "Spirit of the Drum, Calling of the Flute"; Sat. only, Michael Caduto and "Herbal Traditions"; Sun. only, "Flying Turtles and Talking Stones," stories from the Earth and Sky, by Mr. Caduto. Free with museum admission . . . The Norwegian actress **Juni Dahr as Joan of Arc** in a one-woman performance can be seen at St. Peter's Church, Lexington Ave. and 54th St., 3/2 at 7:30. Tickets, $10 . . . The annual **Israel Folk Dance Festival and Festival of the Arts,** 3/6, noon –9 p.m., will bring together almost 1,000 singers, dancers, musicians for a day of entertainment and educational programs to celebrate 40 years of the country's independence. General admission is $3, and each of four performances is $10—at 2, 4, 6:30, and 8:30. Otherwise, there'll be food and drink, storytelling and mime, a marketplace for crafts, artwork, and more. It all happens at the Triplex Theater, 199 Chambers St. (888-4860) . . . A classic French farce performed in Cantonese with subtitles in English—that's the program for the **Four Seas Players,** with Feydeau's *A Flea in Her Ear,* at Schimmel Center, Pace U., 2 Spruce St., 3/5 at 7, 3/6 at 4, at Schimmel Center, Pace U., 2 Spruce St. (962-5157); Tickets, $5; seniors free.

ON EARLY MARCH'S CALENDAR—Up at Wave Hill, in Riverdale, the Bronx (549-2055), there's a **maple-sugar festival** for family fun, 3/5, 1–4. They'll re-create a maple-sugar camp and a Native American encampment, to show how the colonists tapped the maples and boiled the sap; and you can buy maple products to take home. Free with weekend admission, $2 adults, $1 seniors and students, under 14 free . . . A **Purim celebration** at Ansche Chesed, 251 W. 100th St., is a two-part observance of the Jewish holiday: At 6, children under 10 and their families can enjoy a samba band, a costume parade, and stories; just $1. After a 6:30 service, there's a klezmer party for the grownups, with music by Kapelye. Admission, $11 (865-0600) . . . Mark Stolzenberg will offer a program about **clowns, pantomime, and commedia dell'arte,** all popular Early American tavern entertainments, on 3/6 at 2, at Fraunces Tavern Museum, 54 Pearl St. (425-1778). $2.50 museum admission, $1 children . . . A special evening at Christie's Fine Art Auctioneers, Park Ave. and 59th St., will be a benefit for **the St. Bartholomew Community Preschool** and its scholarship fund, celebrating the 15th anniversary of the school's founding. There will be cocktails and dinner, then an auction and raffle, with such lures as an Early American coverlet, a seven-day cruise along the French and Italian Rivieras and a three-hour financial consultation. Date is 3/3 at 7; tickets, $125 (751-1616, ext. 238) . . . **L'eggs New Runner, New Racer Clinic,** 3/5 at 9:30 a.m. Mary Decker Slaney will host a clinic for women interested in designing their own programs. Runner Sharon Barbano and nutritionist Nancy Clark will also participate. Program will include warm-up, stretch, and half-mile run. Sheraton Centre, 52nd and 7th Ave. (860-4455). Free.

ANTIQUES, ARTS, CRAFTS, and otherwise collectible collectibles are in the spotlight this weekend: The Fifth Annual **Spring Armory Antiques Show,** 3/3–6 at the Seventh Regiment Armory, Park Ave. and 67th St., is one of Sanford Smith's multi-period showcases, with over 76 exhibitors from around this country and Europe. There'll be classical antiquities as well as Asian art, European decorative furniture and accessories, American items, Arts Deco, Nouveau, and Moderne, and much more. Thur.–Sat. noon–9:30; Sun. 11–6; admission $8. 3/2, 6–9:30, a preview and party will benefit Channel 13 (560-2800 for information on tickets) . . . There'll be 130 exhibits over two weekends up at Columbia U.'s Ferris Booth Hall for the annual **Spring Crafts Market** of the American Arts and Crafts Alliance. Cloisonne and limoge, woven wearables, wooden-ware and pottery, glass and metal, paper and fiber—a wide range to browse and buy in. At 115th St. and Broadway, 3/4–6 and 11–13; Fri. 2–8, Sat. 11–7, Sun. 11–6; $4.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions,"
Harry Blackstone Jr. as narrator. Mon.–Fri. 1:
3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5
$3.75; children 2–12, $2; seniors, students, $

TOURS

BEEKMAN PLACE/SUTTON PLACE—A 25th-an
walk with Adventure on a Shoestring, 3/6 at
reserve and for meeting place (265-2663). $

SIDEWALKS OF NEW YORK—3/5, 12, 19, 26 a
Olde Tavern Tour"; call for meeting place
noon: "Magnificent Murray Hill"; meet in
the Morgan Library, 29 E. 36th St. 3/13
"The Blizzard of '88"; meet at Washingto
Arch, for a walk in the Village Historic Distr
tour, $10 (517-0201).

BROOKLYN BOTANIC GARDEN—Sat. and Su
through mid-November, highlighting s
flowerings and attractions. 1000 Washingt
(718-622-4433). Free.

PROSPECT PARK ENVIRONMENTAL CENTER T
3/5 at 1: "City Under Our Feet—Rock of A
Geology of Green-Wood." Meet at the mai
tery gates, Fifth Ave. and 25th St. for a wa
Sidney Horenstein. $4. Call about a mini
"Brooklyn History Under Our Feet," beginn
with a free keynote program, "New York'
Past." Other meetings 3/13, 20, 27; $8.

TOURS WITH THE 92ND STREET Y—Advance reg
is required (996-1105). Also call about out-
tours. 3/1, 10–noon, Elegant Restaurants, vis
decorators, chefs, and staff at Sign of the Dov
trapunto, others; $15. 3/3, 2 to late evening: P
Crown Heights, a tour featuring visits to hom
synagogue in the Lubavitch community; $
these on 3/6: Boro Park Pre-Passover Tour
$13. Tango and Argentina, 2–5, with the Arg
Consulate as host, including wine and em
$28. The Underground Art of the N.Y.C. S
1–3; $15. Downtown Jazz, 8–11 p.m.; $20, in
a drink. A visit to the Jewish Musueum and its
"A Century of Ambivalence: The Jews of Ru
the Soviet Union, 1881 to the Present"; $1
10–1, a visit to the New York Flower Show;

SHOREWALKERS OF NEW YORK— South Bron
3/5 at 10 a.m., meet at S.E. corner of Gran
course and 149th St. for a 4–5-hour walk, loc
railyards, industry, and and local fauna. $3 d
(663-2167).

SPORTS

BASKETBALL—Knicks, Madison Square Garde
8300). 3/1 at 7:30: vs. Indiana; 3/4 at 7:30: vs
delphia; 3/7 at 7:30: vs. Chicago. $8–$20 . .
Jersey Nets, Meadowlands Arena, East Rut
N.J. (201-935-8888). 3/1 at 7:30: vs. Los
Clippers; 3/5 at 7:30: vs. New York. $6–$25

HOCKEY—Rangers, Madison Square Garden
(563-8300). 3/2 at 7:30: vs. New York; 3/8
vs New Jersey. $10–$25 . . . **Islanders,** Nassa
seum, Uniondale, L.I. (516-794-4100). 3/1 a
vs. St. Louis; 3/8 at 8:05: vs. Vancouver; 3/10
vs. Quebec. $17–$27 . . . **New Jersey Devils,**
Arena, East Rutherford, N.J. (201-935-6050).
7:45: vs. Washington; 3/6 at 1:35: vs. Phild
$10–$19.

STEPS—Central Park Run, 3/6 at 10 a.m. men
women: Runners of all ages and paces are expe
compete in this 5-mile run, which begins and
90th St. and Fifth Ave. in Central Park; sponsc
the New York Road Runners Club (860-4455
NYRRC members, $8 . . . **Pee Wee Run,** 3/6
a.m. Boys and girls, ages 2–6, are invited to part

this ¼-mile run which starts at 90th St. and Fifth ve. in Central Park; sponsored by the NYRRC (860-455). $1.

LEGE BASKETBALL— Columbia University, Le-en Gymnasium, 119th St. and Broadway (280-46). 3/4 at 7:30: Women vs. Princeton; 3/5 at 30: Women vs. Pennsylvania. Free.

E RACING—Aqueduct, through May (718-641-00). Daily except Tue.; post time, 12:30. $2, $5. atured: 3/5, Lucky Draw (re-instated); 3/6, Grey Hdcp.

CHILDREN

THE ORCHESTRA!—Guest conductor David Am-vill lead the Brooklyn Philharmonic Orchestra in gram that introduces children to various instru-in the orchestra. 3/5 at 2. Brooklyn Academy of , 30 Lafayette Ave. (718-636-4120). $5; chil-$3.

BABIES LIVE!—A musical spectacular with Ker-d the gang. 3/4 at 2:30 and 7:30; 3/5 at 11 a.m., and 7:30; 3/6 at 1 and 4:30. Madison Square n Felt Forum (563-8300). $9; $10.50.

ARTY—Celebrate Purim with supper, carnival , clowns, balloons, a masquerade contest, and 3/2 at 5. Sutton Place Synagogue, 225 E. 51st 3-3300). Free.

'S JOURNEY—A magical play in which Morgan lown learns a valuable lesson. 3/5 at 1. The Tri-Borough of Manhattan Community College, hambers St. (618-1980). $5.

O" MAGIC SPECTACULAR—An exciting evening gic and mirth with Father Jerry. 3/5 at 7:30. 1. New School Hall, Parsons Blvd. and 88th Jamaica, Queens (718-739-0241). $6.

CELEBRATION—Children and their parents are d to a festive evening of holiday activities. 3/2 at Park East Synagogue, 163 E. 67th St. (737-. Free.

ER LOOK: SMALLER DWELLINGS—Make your miniature furniture in this family workshop that es on doll houses of the past. 3/5 at 2. Museum of ity of New York, Fifth Ave. at 103rd St. (534-). $3; children, $1.

NGS WITH ALICE PARKER—The whole family in this renowned choral composer for an infor-reative singing session. 3/6 at 4. Cathedral of St. the Divine, Cathedral School Music Room, Am-m Ave. at 112th St. (663-1165). Free.

OVER THE RAINBOW—Danny Orleans entertains magic, humor, and music. 3/6 at 1 and 3. Third Music School Settlement, 235 E. 11th St. (777-). $5; children, $2.50.

THINGS—An original medieval musical about an f-work knight. 3/1 and 3/6 at 7; 3/2 and 3/5 at anhattan Children's Museum, Chernuchin The-314 W. 54th St., 2nd Floor, (925-7895). $6.

RAILLE—A musical tribute to the man who in-d the raised-dot reading system for the blind. 3/5 3/6 at 12:30. Promenade Theatre, Broadway at St. (677-5959). $9; $12.

WHITE AND THE SEVEN DWARFS—The children's c set to music. 3/1–3/3 and 3/8–3/10 at 10:30 and 1; 3/4 at 10:30 a.m.; 3/5 at 2; 3/7 at 1. The y Bridge Playhouse, 59 Cranberry St., Brooklyn -855-6346). $4.

ELLA—The classic performed by marionettes. y Sun. through 3/13 at 1 and 3. The Pup-orks' Theatre, 287 Third Ave., Park Slope, klyn (718-834-1828). $3.75.

EBRATION OF AFRICAN FOLKLORE—A musical uction based on four African folktales. Every Sat., ugh 3/19 at 1 and 3:30; also, Sun., 3/13 and 3/20 :30. Hartley House Theatre, 413 W. 46th St. -1716). $5 (reserve).

T SHOW—*Bear Frolics,* a show with bears of all s presented by the Brownstone Puppet Theatre. and 3/6 at 11 a.m. and 1. Murphy Center at As-t Green, 555 E. 90th St. (369-8890). $3 (reserve).

FRICAN DRUM—A shadow-puppet play with mu-3/1 at 10:30 a.m. P.S. 76 Auditorium, 220 W. st. St. (724-0677). $3 (reserve).

AL EXHIBITS—Dinosaurs—Features dionsaur ks, photographs, and models from the collections ngelo Pastormerlo and John Rodriguez. Through ch at the Chatham Square Library, 33 E. Broadway (964-6598). Hours: Mon., Wed., and Thu., 2:30–6; Tue., 2:30–8; Sat., 10 a.m.–5. Free . . . **Art of Urban Indian Children—**See artwork by Native American children living in New York City and Buffalo; all projects relate to Native American culture and heritage; also, **Indians as Children See Them—**An exhibit of artwork by New York City schoolchildren grades k–12, based on an American Native theme, and judged by a five-member arts team. Both exhibits through 5/8 at The Museum of the American Indian, Broadway at 155th St. (283-2420). Hours: Tue.–Sat., 10 a.m.–5; Sun., 1–5. Adults, $3; children, $2; Native Americans, free . . . **Carnival of Toys—**Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). *Hours:* Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1.

LONG RUNNERS—Mostly Magic: Magicians Brian McGovern and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 3/6 at 1: *Pinocchio;* at 2:30: *Cinderella*; Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks;* at 3: *Cinderella.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at noon: *Moon Dream;* at 1: *Cinderella;* performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show, written by Miranda McDermott, with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 3/5, 1–2:30: "Cloud Chasers"—Make a kite with the Wiz. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 3/5, 1:30–3: "A Stitch in Time"—Learn to create your own quilt designs. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 3/1 at 4: "The Turtle's Magic Song," a shadow puppet show based on a Brazilian folktale at the **Yorkville** branch, 222 E. 79th St. (744-5824) . . . 3/3 at 10:30 a.m.: "Story Time," a program for children ages 3–5 at the **Seward Park** branch, 192 E. Broadway (477-6770) . . . 3/3 at 3:30: "Songs Say So Much," a sing-along conducted by Jeff Sorg at the **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 3/3 at 4: "Dino Show," a dinosaur program at the **Chatham Square** branch, 33 E. Broadway (964-6598) . . . 3/5 at 2:30: "Handeu Myrth," a dance performance with masks and props at the **Lincoln Center** branch, Heckscher Oval, 111 Amsterdam Ave. (870-1630) . . . 3/10 at 4: "Turbino and His Magic," a magic show for children ages 6 and up at the **Ottendorfer** branch, 135 Second Ave. (674-0947). Most programs require pre-registration and are subject to change or cancellation.

SOUTH STREET SEAPORT MUSEUM—At the Children's Center, 165 John St., 3/5 and 3/19 at 2: "Whales' Tales"—Listen to Captain Jack Putnam tell classic stories of the sea; through 3/27 at the Seaport Gallery, 213 Water St.: "The Port on Paper"—An exhibit of artwork by New York City children reflecting their views of the seaport of New York; every Sat., at 1, children can create their own artwork with a seaport theme; all workshops are free with museum admission. $4; children, $2.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). Exhibits: "Nature Area"—Animals to observe."Pageant of Puppets"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3, $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 3/5, 3/6: "City Life: American Painting"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center.; films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater include *In the Street, Night People's Day,* and *Daybreak Express*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 3/5, 10:30 a.m.–1: "March Into Summer Festival"—A fun-filled event for the families and friends of youngsters who are physically challenged; at 3: "A Magic Tale"; 3/6 at noon: "Children's Film"—See *The Muppet Movie,* captioned for the hearing impaired; at 2: "The Ishangi Dancers"; also, "Doctor Dimension and the Rulers of the Universe," an exhibit in which children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds from other cultures of the world. Musical instruments, sounds from nature, and noisy objects are examined. "Under Your Feet": Children explore geology, crystals, minerals, and soil with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 3/6 at 1 and 3: "Collage Cut: Photography and Art"—Using pictures from magazines and newspapers children will create their own art projects. 50 cents. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 3/5, 3/6 at 2 and 3: "Lasers: The Light Fantastic"—See a video that explores the uses of lasers. Free (with admission). Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces support all kinds of structures. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Monthly Matinee, 3/5 at 3: "Film Fantasy: Science Fiction"—Enjoy the 1938 science fiction film *Flash Gordon* and the 1977 classic, *Star Wars.* $3; children, $1. Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 3/4, 7:30: "Friday Night Free Fun"—See a performance of *The Dream Stealer,* performed by The Learning Theatre; 3/5 at 2: "Story Program"—Join Heather Forest for a workshop in which participants create their own books. $2; *through October:* "Tales in Tall Trees," a hands-on interactive exhibit about story-making located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. The major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Storytelling," every Sat. at 11:30 a.m. Main Gallery: "Building Buildings." Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 3/2: Bob Feldman Group. 3/3: Libby Richman Group. 3/4, 5: Dakota Staton. 3/6:Melvina. 3/7: Ahmad Mansour Group. 3/8: Alan Bates Group. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/6: Wayne Shorter featuring Terri Lyne Carrington, Bernard Wright, Renee Rosnes, Keith Jones. 3/7: Valery Ponomarev All-Stars. 3/8–13: Milt Jackson with The Monty Alexander Trio. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/2: An Evening with Dr. David Viscott. 3/4, 5: Christine Lavin; Uncle Bonsai. 3/6: Betty; The Bobs. 3/7, 8: Donovan. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/5: Walter Davis. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 3/6: The Arnet Cobb Quartet. 3/7: Hamiet Bluiett Telepathic Big Band. 3/11–13: Gloria Lynne. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/4: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 3/5: The Egan Family. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/6: John Scofield "Standards" Trio with Al Foster and Eddie Gomez. 3/7: Les Paul Trio. 3/8–13: Buck Clayton Big Band. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/2: Carol Britto Duo. 3/3: John Pizzarelli, Jr. with Gary Haase and Bob Paterson. 3/4: Randa McNamara Trio. 3/5: Reggie Workman Trio. 3/7: Dick Hyman. 3/8: Virg Dzurinko. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 3/5, 8–12: Pianist Steve Kuhn with Ron Carter on bass. 3/6, 7: Pianist Harry Connick Jr. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/2: Bill Horvitz, Toni Maimone, and Bobby Previte; Jayu Clayton Group; Bill Frisell Solo. 3/3: Nora York and Combo Cocktail; Elliott Sharp and Peter Zeldman. 3/4: Mercy Seat. 3/5: Cassandra Wilson Group with Jean-Paul Bourelly. 3/6, 13: Iris Lord and The Divine Monochord. 3/7: Pietro Russiso, Toni Maimone, Jeff Arestad and David Licht. 3/8: Jon Rose, Shelly Hirsh, Jim Staley. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/19: *Puttin' On The Ritz: 100 Years From Today,* starring Danny Holgate, Adam Wade, Jeree Palmer Wade and Karen Saunders. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 3/2: Lynn Bernstein, Calvin Hill, and Joris Dudli. 3/3: Chuck Fowler. 3/4, 5: Robben Ford. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Bob Alexander and his Swing Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 3/4: The Radiators; Wild Blue Marlins. 3/5: The Exploited; The Zero Boys, Slapshot; Raw Deal. 3/6: Motorhead. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/2: Project Payne. 3/3, 6: Greg Stier Straight Up. 3/4: Hellhounds. 3/5: BAC aka BMT's. 3/7: Ben-Wa Boys. 3/8: Robert Ross Band. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 3/6: Paul Bley Group with John Abercrombie, Red Mitchell, and Barry Altschul. 3/7: Gil Evans' Orchestra. 3/8–13: Jim Hall Quartet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/4, 5: Jean Carne. 3/9–12: Saxophone Master Stanley Turrentine. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 3/2: Mod Lang. 3/3: Sixty-Nine Tribe; Bureaucrats. 3/4: The Greg Trooper Band. 3/5: Beema Duma. 3/6: Hellhounds; Howie James and The Hurricanes. 3/7: The Surreal McCoys. 3/8: The Clan. 3/9: The Empire State Soul Club. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 3/4, 5 at 9 and 11: Dr. John and the Louisiana Luminoids plus the Bennie Wallace Quartet. 3/7: Salsa meets Jazz with Tito Puente and the Latin Jazz Ensemble, Ray Barretto and his Band plus guest soloist Paquito D'Rivera. **Terrace:** Through 3/6, 8–13: Pianist Bob Dorough with Bill Takas on bass. Sun.–Thu. 10–2 a.m., Fri.–Sat. 10–3 a.m. **Top of the Gate:** 3/4–5, 11–13: *The Amazing Pink Things*, musical. Shows Fri., Sat at 7 and 10, Sun. at 7. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/6: The Tommy Flanagan Trio with George Mraz and Kenny Washington. 3/7: Mel Lewis and the Jazz Orchestra. 3/8–13: Sphere featuring Charlie Rouse, Kenny Barron, Buster Williams, and Ben Riley. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 3
Houston Person and Etta Jones. 3/7: Comedy
Control with Steve Solis, Jedda Jones and other
Fred Leight Quintet. 3/9–13: The Lou Don
Quartet. Jazz, Tue.–Sun. from 9.

ZINNO—126 W. 13th St. (924-5182). Italian res
with music nightly from 8. Through 3/5: Pian
ton Ruiz with Jimmy Rowser on bass. 3/6: Ge
toncini with Michael Moore. **AE,**

COUNTRY/WESTER

LONE STAR CAFE—Fifth Ave., at 13th St. (242
Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.
11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30
3/2: Antone's Super Blues Party starring Marc
Lou Ann Barton, Angela Strehli, Sarah Brown
Antones plus the Ned Sublette Band. 3/3: Fis
music. 3/4, 5: Robert Gordon. 3/9: Marshall
AE, CB, DC,

O'LUNNEY'S—915 Second Ave., bet. 48th–49
(751-5470). Country-music hangout.
AE, DC,

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., P
(233-4900). Restaurant with cabaret. 3/2, 3:
Schimmel. 3/4–6: Comedian Robert Wuhl. 3
Paulsen. Also **Caroline's on 8th—332 Eight**
bet. 26th–27th Sts. (924-3499). Continuous
case. **AE,**

CATCH A RISING STAR—1487 First Ave. (794-
Continuous entertainment by comics and singe
en nights a week, with steadies Larry Amor
Gary Lazer.

COMIC STRIP—1568 Second Ave., bet. 81st–82
(861-9386). Showcase for stand-up comics an
ers. Sun.–Thu. the fun starts at 9, Fri. at 9 an
night, Sat. at 8:30 and 11:30. **AE,**

DANGERFIELD'S—1118 First Ave. (593-1
Through 3/6: Comedians Steve Rizzo, Jim
Barry Weintraub, Danny Curtis, and Mike
3/7–13: Hal Spear, Erin O'Conner, Mike Little
Eagan and Danny Curtis. Sun.–Thu. at 9:15, F
and 11:30, Sat. at 8, 10:30, and 12:30 a.m.
AE, CB, DC,

IMPROVISATION—358 W. 44th St. (765-8268). C
and singers seven nights a week, with regulars
Cantone, Ron Darian, Jerry Diner, and Angela
Sun.–Thu. from 9, Fri. at 9 and midnight, Sat
10:30, and 12:40 a.m.

MONKEY BAR—60 E. 54th St., in the Elysee
(753-1066). Mon.–Sat.from 5:30–7:30: Pianist
ny Andrews. Wed.–Sat.: Two shows, first sh
9:30, featuring Mel Martin, Lynn De Vore and
lo Dior. Closed Sun. **AE, CB, DC, M**

MOSTLY MAGIC—55 Carmine St. (924-1472).
club-theater featuring magic and comedy. 3/2:
cian Imam and comedian Terry Day. 3/3: Ma
Torkova and Terry Day. 3/4, 5: Comedian/ma
Jack Young with comedian Mark Ingham.
Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 an
AE, M

STAND-UP NEW YORK—236 W. 78th St. (595-0
Club with comics from TV and the national
scene. Through 3/6: Patty Rosborough, Scott B
man, Taylor Mason, and Billiam Coronel. 3/
Susie Essman, Larry Ragland, Rob Ross, Adam L
Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at
9:30 and midnight. **AE,**

DANCING

EL MOROCCO—307 E. 54th St. (750-1500). Blue
white zebra stripes, palm trees and starlit ceiling
ke a unique ambiance for dinner and dancing to the
Morocco Orchestra, every Tue.–Sat. from 7–4 a.m.
AE, DC, MC, V.

WAY—32 W. 37th St. (947-8940). Dining and
k-to-cheek dancing to the Stephen Donet Trio,
.–Thu. 7–midnight, Fri.–Sat. from 8.
AE, CB, DC, MC, V.

WESTON'S—131 E. 54th St. (838-8384). Res-
nt which serves up jazz and dancing. Through
The Jordan Sandke Trio alternating with singer-
Tommy Furtado, nightly, except Sun., from
n. **AE, CB, DC.**

—680 Madison Ave., at 61st St. (751-5111).
oque restaurant with dancing to the Maxim's
ra every Tue.–Thu. from 9, Fri.–Sat. from 10.
AE, DC.

EYES—12 W. 21st St. (206-7770). Video-
ub with the largest video collection in the
shown on 34 video screens. Open Tue., Thu.,
from 10–4 a.m. **AE.**

DOWNTOWN—12 E. 22nd St.(420-1777). In-
and friendly club/restaurant with dancing
from 9–4 a.m. **AE, MC, V.**

—502 Park Ave., at 59th St. (826-0990). El-
French restaurant, Mon.–Sat. 7:30–midnight,
lively disco from 10:30. **AE, CB, DC, MC, V.**

NOTTE—137 E. 55th St. (832-1128). Italian
ant with romantic dining caves featuring the
tto Romano with singer Rolando, Mon.–Thu.
:30–1 a.m., Fri.–Sat. from 8–1 a.m.
AE, CB, DC.

D—239 W. 52nd St. (247-0200). The world-
ballroom features a 700-seat restaurant-bar,
pen for dancing Thu.–Sun. from 2:30. **AE, V.**

–204 Varick St. (243-4940). A club-restau-
r featuring the live music of Brazil, Africa, and
ribbean. 3/2: Kimati Dinizulu and the Kotoko
. 3/3: Andy Narell and Group with special
King David Rudder. 3/4: Calypso Rose. 3/9,
gar Minott. **AE, CB, DC, MC, V.**

CABARET

LROOM—253 W. 28th St. (244-3005). Every
Sat. at 6:30: Daugherty and Field. Through
Tue.–Sat. at 9: La Gran Scena Opera Co.
9, Thu.–Sat. at 11: The High-Heeled Women
Fine Arts & Flea Market Revue. **AE, MC, V.**

RSAILLES—151 E. 50th St. (753-3884). Pala-
baret-restaurant with a new revue, *High Energy,*
ing singer Denise Schafer, French pickpocket
Querrot, magician Felston Jones, acrobatic
Los Gauchos, and showgirls, nightly at 9 and
AE, CB, DC.

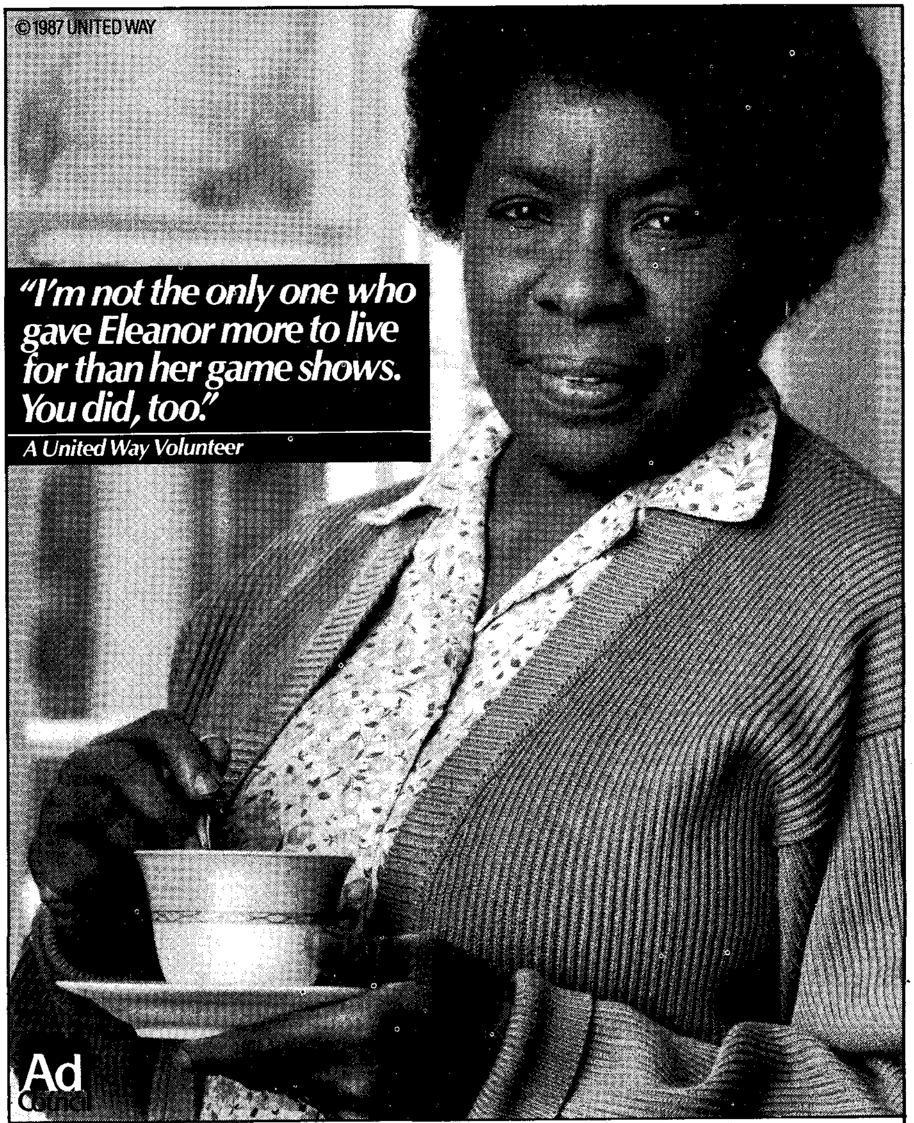
IDALES—1110 First Ave., at 61st St. (935-
. *Welcome To Your Fantasy,* a new revue written
ve Merritt, starring Michael Rapp, Gary Gold-
Jonathan Hagan, Scott Marlowe, Eddie Prevot,
ohn Richardson. Shows Wed.–Sat. at 8:30. **AE.**

—55 Grove St. (255-5438). Cabaret–piano bar.
Vocal Ease; Heidi Mollenhauer. 3/3: Friends, re-
im Charles and Kelly Briggs. 3/4: Mary Jo Gen-
Nancy Timpanaro; Midnight comedy. 3/5:
ie McDonald; Joe Simmons; Midnight comedy.
Thos Shipley; Tif Rice. 3/7: Elliot Meyers; Susan
el. 3/8: Carole Crelin; Bill Lindner. Shows at 8
0, with an extra show Fri. and Sat. at midnight.
No credit cards.

RA—117 W. 58th St. (765-1427). Italian res-
nt. Every Mon.–Wed. from 7–10: Singer-pianist
King. 3/4, 11 at 9: Singer-songwriter Nina Mu-
AE, CB, DC, MC, V.

, ENCORE—318 W. 45th St. (489-6100). New
h/American restaurant with singer-pianist Tim
g, Wed.–Sat. from 9:30–1 a.m. **Panache En-**
(489-6357). 3/2: Ellen Rigas. 3/3: Rachelle
tman. 3/4: Horowitz & Spector; Mark Nadler.
Everything Old Is New Again, revue; Nicole Bar-
3/6: Anita Hollander; Belle Linda Halpern. 3/8:
Rigas. **AE, DC, MC, V.**

151 E. 50th St. (753-3429). Exotic room (up-
at Café Versailles) featuring Middle Eastern mu-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Ad Council

Photo by Peter Papadopolous

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sicians and belly dancers performing continuously, from 10. **AE, CB, DC.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/2: Bea Schulman with Wes McAfee on piano. 3/4: Barbara Lea with Wes McAfee. 3/5: Judy Kreston and David Lahm. 3/7: Buzz Halliday. 3/8: Consuelo Routtu. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 3/7, 14 at 10: Ken Lundie with Susan Bunn and Luther Fontaine in *Three of a Kind*. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 3/26: Andrea Marcovicci, Tue.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.-Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.-Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HILTON—53rd St. and Sixth Ave. (586-7000). **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat.–Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon.–Tue. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thu. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.-Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through March: Pianist Peter Malinverni with Pat O'Leary on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 3/3, 10: *Fast Food* starring MJ Agresta and Kathy Lombard. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/2 at 8: Amy Coleman; Christine Donnelly at 10. 3/3–5, Thu. at 8, Fri.–Sat. at 10: Karen Mason. 3/4 at 6: Cynthia Crane. 3/6 at 8: Cindy Benson; Rita McKenzie stars in *Call Me Ethel* at 10. 3/7 at 8: Trella Hart; Sally Mayes at 10. 3/8 at 8: Sally Mayes; Trella Hart at 10. 3/9 at 8: Amy Coleman; Christine Donnelly at 10. 3/10 at 10: Mark Lazore. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the pian every Tue.–Sat. from 8:30–1 a.m. **AE, CB, DC, MC,**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant It ian restaurant. Singer-pianist Giacomo Simone Mon.–Sat. 10–2 a.m. **AE, MC,**

LE VERT GALANT—109 W. 46th St. (382-0022). Gr French restaurant. Singer-pianist Kosmas, Tue.– from 7:30. **AE, CB, DC, MC**

MARTY'S EAST—209 E. 56th St. (935-7676). Ha some steakhouse with singer-pianist Andy Terra p ing pop favorites and light jazz of all vintages, M Sat. from 5–1 a.m. **AE, CB, DC, MC**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4 Restaurant–piano bar with pianists Keith Thom Paul Sportelli, and Roy Glover alternating ni from 8. **AE, CB, DC, M**

NICKELS—227 E. 67th St. (794-2331). Casua gant American restaurant-piano bar with sing nist Lee Glantz playing old favorites every T from 8. **AE, DC,**

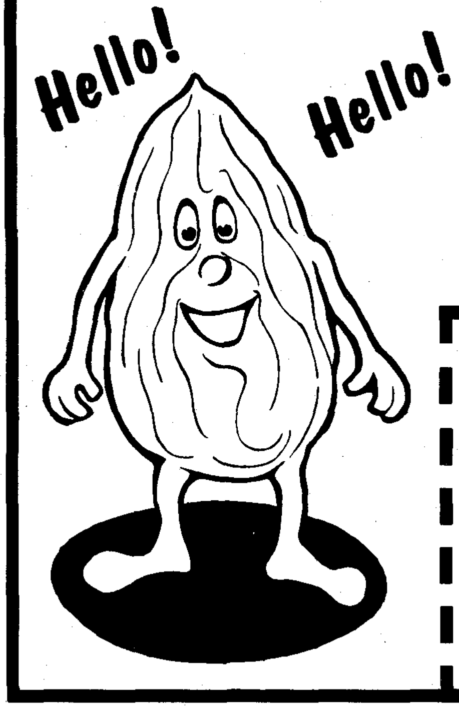
OH JOHNNY!—248 W. 14th St. (645-1440). Eve and Wed. from 9–3 a.m.: Pianist Roy Baile from 9–3 a.m.: Victoria Shaw. Thu.–Sat. fro Pianist Berri Blair. Thu.–Sun. from 10–3 a.m.: Jerry Scott. **AE,**

RUPPERT'S—Third Ave. at 93rd St. (831-19 ano bar–restaurant. Mon., Tue., Thu.: Andy M Wed., Sat.: Bobbi Miller. Fri.: Buck Buchhol George Cotton. **AE, DC,**

SIGN OF THE DOVE—1110 Third Ave., at 6 (861-8080). Pianist Steve Banyra plays the cla George Gershwin and Cole Porter to modern of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC,**

STELLA DEL MARE—346 Lexington Ave 39th–40th Sts. (687-4425). Singer-pianis Johnson performs anything from Broadway sh jazz, Mon.–Fri. from 6–11. **AE, CB, DC,**

WATER'S EDGE—East River Yacht Club, a Drive. (936-7110). Singer-pianist-arranger Wooward performs every Tue.–Sat. from 7:30– **AE, C**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RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

'ed., March 2

WNCN—
win: *An American*
Handel: Cto.
n A, Op. 6, No.

NCN—
i: Cto. for Oboe
. 9, No. 5;
ius: *Terpsichore:*
"; **Mussorgsky:**
Bald Mountain.

-AM/FM—
Samson: Suite.

NCN—
nn: Cto. in B-
lst: Suite in E-
. 28, No. 1.

NCN—Verdi:
Ballet Music; **C.**
ch: Sym. in E-

'QXR-
1—"Symphony
lozart: Sym. in
pin: Piano Cto.
f.

'NYC—St. Paul
r Orchestra.
Diemecke,
or; violinist
d Tecco.
ann: Ov., Op. 52;
ch: *Li Pontintino;*
in: *Serenade;*
Sym. No. 103.

'NCN—
er: *Gwendoline:*
lemann: Sonata
oon and Continuo

-AM/FM—
rom the Met."
ach: *The Tales of*
(Bradley,
ler, Bumbry,
eyer/Dutoit).

'NCN—R.
: Also Sprach
stra, Op. 30;
Pavane, Op. 50.

'QXR-
M—"McGraw-
ung Artists
se." Robert
n, host.

'NYC—Nielsen:
Piano Pieces;
rd: *Mating Dance.*

u., March 3

'NCN—
ert: Fantasia in C,
, "Wanderer";
t: Sym. No. 31 in
ris"; **Schumann:**
n und Dorothea:

WNCN—
kovsky: *Marche*
slave, Op. 31; **Mozart:** Rondo for Piano and Orch. in D.

WNYC—Barber: "Capricorn" Cto.

WQXR-AM/FM—Bach: 3 Pieces for Lute.

5:00/WNCN—Vanhal: Sonata for Flute, Violin, and Continuo in G; **Ravel:** *Tzigane.*

6:00/WNCN—Handel: Cto. Grosso in B-Flat, Op. 3, No. 1; **Chopin:** *Mazurkas,* Op. 59.

7:00/WQXR-AM/FM—"Marine Midland Chamber Music Festival." Blair String Quartet.

7:30/WNYC—Schubert: Qt. in E; **Schuller:** Qt. No. 1; **Smetana:** Qt. No. 1.

8:05/WQXR-AM/FM—"Symphony Hall." **Buck:** "Festival Ov."; "The Star-Spangled Banner"; **Copland:** *A Lincoln Portrait.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Dennis Russell Davies, conductor. **Berlin:** *Annie Get Your Gun:* Ov.; **Nancy Laird Chance:** *Odysseus.*

9:30/WNYC—de Frumerie: *St. John's Eve;* **Messiaen:** *Coleurs de la Cité Celeste.*

Fri., March 4

3:00/WNCN—Elgar: *In the South:* Ov., Op. 50; **Saint-Saëns:** Septet for Piano, Trumpet, and Strings in E-Flat, Op. 60.

4:00/WNCN—Corelli: Cto. Grosso in F, Op. 6, No. 9; **Weber:** *Peter Schmoll:* Ov., **Sarri:** Cto. in a.

WNYC—Takemitsu: *Toward the Sea.*

WQXR-AM/FM—Dvorak: Waltz No. 3 in E.

5:00/WNCN—Tchaikovsky: Serenade melancolique in B-Flat, Op. 26; **Handel:** Trio Sonata in B-Flat.

6:00/WNCN—Finzi: Nocturne, Op. 7, "New Year Music"; **Beethoven:** Rondo for Piano and Orch. in B-Flat.

8:00/WNCN—Griffes: *Roman Sketches,* Op. 7, "The White Peacock"; **Haydn:** Piano Trio in e.

8:05/WQXR-AM/FM—"Symphony Hall." **Vivaldi:** *L'incoronazione de Dario:* Ov.; *The Four Seasons.*

8:30/WNYC—Barber: *Knoxville: Summer of 1915;* **Polsen:** *Schicksalieder;* **Ravel:** *Histoires Naturels.*

9:00/WNCN—Turina: *Sevillana;* **Dvorak:** Sym. No. 8 in G, Op. 88.

Sat., March 5

10:00 a.m./WNCN—R. Strauss: Burleske for Piano and Orch. in d; **Khachaturian:** *Sabre Dance;* **Bottesini:** Duetto for Clarinet and Double Bass.

WNYC—Mozart: Piano Cto. No. 20; **Beethoven:** Sym. No. 7.

WQXR-AM/FM—Gabrieli: Sonata pian'e forte; **Beethoven:** Sym. No. 1 in C.

11:00 a.m./WNCN—Schubert: Sonata for Arpeggione and Piano in a; **Moszkowski:** *En Autumne,* Op. 36, No. 4.

11:04 a.m./WQXR-AM/FM—Vivaldi: Bassoon Cto. No. 15 in F; **Brahms:** Waltzes, Op. 30; **Bernstein:** Divertimento for Orch.

11:20 a.m./WNYC—Wagner: *Walkure:* "Wotan's Farewell" and "Magic Fire Music"; **Sarasate:** *Carmen:* "Fantasy."

12:00/WNCN—Rossini: *Tancredi:* Ov.; **Bononcici:** Divertimento da Camera in c.

WNYC—Strauss: Intermezzo; 4 Symphonic Interludes; **Dupré:** Sym., Op. 25.

12:05/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Wagner:** *Siegfried* (Bradley, Hofmann, Hiestermann/Levine).

1:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d, Op. 30; **Godard:** *Jocelyn.*

5:00/WNCN—Rossini: *Siege of Corinth:* Ov.; **Mendelssohn:** *Songs Without Words,* Op. 30, Nos. 1–6.

5:05/WQXR-AM/FM—Bach: Cto. No. 1 in d; **Poulenc:** *Les Biches;* **Haydn:** Qt. in D, Op. 64, No. 5.

6:00/WNCN—Mozart: Qnt. in c; **Boccherini:** Cto. for Harpsichord in E-Flat.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; violinist Daniel Majeske. **Brahms:** Variations on a Theme by Haydn; **Lutoslawski:** *Chain 2;* **Schoenberg:** *Pelleas and Melisande:* Poem.

9:00/WNCN—"Saturday Night Opera." **Boito:** *Mefistofele* (Pavarotti, Freni, DePalma, National Phil. Orch./De Fabritiis).

Sun., March 6

10:00 a.m./WNCN—"Classic Guitar." **Vivaldi:** Cto. for Guitar in A; **Tárrega:** *Capriche Arabe;* **Villa-Lobos:** Etudes for Guitar, Nos. 5–8.

WNYC—Krommer: Octet Partita in E-Flat; **Spohr:** Double Qt. No. 3 in e, Op. 87.

11:00 a.m./WNCN—Mozart: Sym. No. 29 in A; **Bizet:** *L'Arlésienne:* Suite No. 1; **Liszt:** Hungarian Rhapsody No. 13 in a.

12:00/WNCN—Haydn: Qt. in C, Op. 54, No. 2; **Franck:** Symphonic Variations for Piano and Orch.

12:04/WQXR-AM/FM—Haydn: Sym. No. 49 in f, "La Passione"; **Stravinsky:** *The Firebird.*

1:00/WNCN—Chicago Symphony Orchestra. Pierre Boulez, conductor. **Stravinsky:** Symphonies of Wind Instruments; **Boulez:** *Notations;* **Bartók:** *The Wooden Prince.*

3:00/WNCN—Various: Recorder Music of Renaissance England; **Saint-Saëns:** Cto. for Cello No. 2 in B-Flat, Op. 35.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Slatkin, conductor; pianist Barbara Nissman. **Ginastera:** Piano Cto.; **Fine:** Toccata Concertante; **Rachmaninoff:** Sym. No. 2 in e, Op. 27.

4:00/WNCN—Chopin: Sonata for Piano No. 2 in B-Flat, Op. 35; **Kodály:** *Dances of Galanta.*

5:00/WNCN—Haydn: Cto. for Violin No. 1 in C; **Kodály:** Sonata for Cello and Piano, Op. 4.

6:00/WNCN—Sibelius: Sym. No. 7 in C, Op. 105; **Powell:** *Rapsodie nègre.*

8:00/WNCN—R. Strauss: *Till Eulenspiegel,* Op. 28; **Arne:** Ov. No. 2 in A.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Verdi:** *Aida* (Caballe, Cossotto, Domingo, New Phil. Orch./Muti).

9:00/WNCN—Bach: French Suite No. 2 in c; **Beethoven:** Sym. No. 7 in A, Op. 92.

Mon., March 7

3:00/WNCN—Bach: Toccata in d; **Grieg:** *Lyric Pieces,* Op. 68, Nos. 4 and 5; **Zelenka:** Sonata No. 1 in F.

4:00/WNCN—Schubert: *Fierabras,* Op. 76, Ov.; **Boccherini:** Oboe Qnt. in E-Flat, Op. 45, No. 5.

WNYC—Respighi: *The Birds.*

WQXR-AM/FM—Mozart: Rondo in a.

5:00/WNCN—Rachmaninoff: *Moments musicaux,* Op. 16, Nos. 2, 4, and 5; **Quantz:** Trio Sonata in c.

6:00/WNCN—Handel: Cto. for Treble Recorder, Strings, and Continuo in B-Flat; **Butterworth:** *A Shropshire Lad.*

8:05/WQXR-AM/FM—"Symphony Hall." **Ravel:** *Bolero; Chansons Madecasses;* Piano Cto. for the Left Hand.

9:00/WNCN—Mendelssohn: Rondo Brillante in E-Flat, Op. 29; Sym. No. 3 in a, Op. 56, "Scotch."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Leonard Slatkin, conductor; cellist Matt Haimovitz. **Bernstein:** *Facsimile;* **Saint-Saëns:** Cello Cto. No. 1 in a, Op. 33; **Dvorak:** Sym. No. 9, Op. 95, "New World."

9:30/WNYC—Takahashi: *Meander;* **Takemitsu:** *Water Music.*

Tue., March 8

3:00/WNCN—Rodrigo: *Concierto de Estío;* **Sor:** Variations on a Theme by Mozart, Op. 9.

4:00/WNCN—Paganini: Sonata Concertata for Violin and Guitar in A; **Gershwin:** Lullaby for String Qt.

WNYC—Rachmaninoff: Symphonic Dances.

WQXR-AM/FM—Copland: "An Outdoor Ov."

5:00/WNCN—Handel: Trio Sonata for 2 Oboes No 1 in B-Flat; **Nielsen:** "Helios" Ov., Op. 17.

6:00/WNCN—Abel: Cto for Piano in G, Op. 11, No. 5; **Bach:** Trio Sonata for Organ No. 1 in E-Flat.

7:00/WNCN—Bach: *Well-Tempered Clavier:* Book 1, Preludes and Fugue Nos. 1–4; **Barber:** Adagio for Strings, Op. 11.

8:00/WNCN—"WNCN Live." Portland String Qt.

8:05/WQXR-AM/FM—"Symphony Hall." **Ravel:** *Le Tombeau de Couperin;* Introduction and Allegro; *Rapsodie espagnol.*

9:00/WNCN—Rachmaninoff: Sym. No. 1 in d, Op. 13; **Caldara:** Trio Sonata in b.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. **Bolcom:** *Commedia;* **Wieniawski:** Violin Cto. No. 2 in d, Op. 22; **Dvorak:** Sym. No. 8 in G, Op. 88.

9:30/WNYC—Harrison: Violin Cto.

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COMPILED BY TONY COC

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S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 **4** News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *Learn to Read*
M Wed.: **Movie:** *Conquest of Cochise*
Fri.: *The Real Buddy Holly Story*
Mon.: **Movie:** *The Three Worlds of Gulliver*
Tue.: **Movie:** *Malcolm*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Smurfs*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Fri.: *The Berenstain Bears' Easter Surprise*
S Thu.: *Mystery at Fire Island*
Fri.: *White Mane*
Tue.: **Movie:** *Hockey Night*

6:40 a.m.
H Thu.: *Survival Series*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 Good *Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed., Mon.: *A Winter Story*
Fri., Tue.: *Seabert*
M Thu.: **Movie:** *Gunfighters*
Fri.: **Movie:** *The Black Arrow*
S Fri.: **Movie:** *Evil Under the Sun*
Mon.: **Movie:** *The 500 Pound Jerk*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Hooked on Aerobics*
H *Fraggle Rock* (cc)
M Wed.: **Movie:** *Pirates of Blood River*
Tue.: **Movie:** *Play It Again, Sam*
S Thu.: *The Adventures of Mark Twain*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 Wed.–Fri.: *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *All the Rivers Run, Part 2*
Thu.: **Movie:** *All the Rivers Run, Part 3*
Fri.: **Movie:** *All the Rivers Run, Part 4*
Mon.: **Movie:** *The Sterile Cuckoo*
Tue.: **Movie:** *Rocky IV*
M Mon.: **Movie:** *Summer Stock*
S Tue.: **Movie:** *Ernest Goes to Camp*

8:20 a.m.
13 Mon., Tue.: *Captain Kangaroo*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 Wed.–Fri.: *Mister Rogers*
M Thu.: **Movie:** *Her Husband's Affairs*
Fri.: **Movie:** *You Can't Go Home Again*
S Wed.: **Movie:** *No Big Deal*
Mon.: **Movie:** *Nightside*

8:55 a.m.
13 Mon., Tue.: *Sesame Street*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 Wed.–Fri.: *Brady Bunch*
Mon., Tue.: *Leave It to Beaver*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Good Times* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
13 Wed.–Fri.: *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *Appointment in Berlin*
Tue.: *The Actors: Jack Lemmon*
S Thu.: *Faerie Tale Theatre*
Fri.: *Comedy Spotlight*

9:30 a.m.
2 *Divorce Court*
5 Wed.–Fri.: *Leave It to Beaver*
Mon., Tue.: *I Love Lucy*
9 *Carol Burnett*
11 *Gimme a Break*
31 *Body Electric*
H Tue.: **Movie:** *Lethal*
M Tue.: **Movie:** *Light of Day*

9:45 a.m.
H Wed.: **Movie:** *Secrets of a Mother and Daughter*
Fri.: **Movie:** *Where the River Runs Black*

10 a.m.
2 *Blackout*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Benson*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Thu.: **Movie:** *Jaws 2*
Mon.: *P.K. and the Kid*
M Thu.: **Movie:** *Diamond Head*
Fri.: **Movie:** *A Passage to India*
Mon.: **Movie:** *That's Life!*
S Wed.: **Movie:** *The Sandpiper*
Thu.: **Movie:** *Valley of the Kings*
Fri.: **Movie:** *Summer Stock*
Mon.: **Movie:** *Don't Go Near the Water*
Tue.: **Movie:** *Red Line 7000*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Best Talk in Town*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
M Wed.: *Crazy About the Movies:* "Ingrid"

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Wed.–Fri.: *Charlie's Angels*
Mon., Tue.: *Dukes of Hazzard*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Perry Mason*
31 Wed.: *Wildside*
Thu.: *Hello Jerusalem*
Fri.: *Complete Gilbert and Sullivan*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*
H Tue.: **Movie:** *Secrets of a Mother and Daughter*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Folkways*
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Wed.: **Movie:** *Rocky IV*
Fri.: **Movie:** *Oliver's Story*
Mon.: **Movie:** *The Jewel of the Nile* (cc)
M Wed.: **Movie:** *The Cheyenne Social Club*
Tue.: **Movie:** *Lilac Dream*
S Thu.: **Movie:** *Lady Jane*

NOON
2 News
4 *Super Password*
5 Wed.–Fri.: *Kojak*
Mon., Tue.: *Starsky & Hutch*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Wed.: *Black Forum*
Thu.: *Economics U.S.A.*
Mon.: *Moments Without Proper Names*
Tue.: *Television*
H Thu.: *America Undercover:* "Cops"
M Thu.: **Movie:** *The Mission*
Mon.: *John F. Kennedy*
S Wed.: **Movie:** *Joe and the Colonel*
Fri.: **Movie:** *Raising Arizona*
Mon.: **Movie:** *Long Day's Journey Into Night*
Tue.: **Movie:** *Project X*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *Scruples* (1980). Part I of III. Barry Bostwick.
Thu.: **Movie:** *Scruples* (1980). Part II of III. Nick Mancuso.
Fri.: **Movie:** *Scruples* (1980). Part III of III. Lindsay Wagner.
Mon.: **Movie:** *Artists and Models* (1955). Jerry Lewis.
Tue.: **Movie:** *Disorderly Orderly* (1964). Jerry Lewis.
31 Wed.: *European Journal*
Thu.: *Personal Finances*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Inspector Morse*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Mon.: *The Brain*
Tue.: *Masterpiece Theatre: Fortunes of War*
H Wed.: *Headlines*
Thu.: **Movie:** *Like Mom, Like Me*
Fri.: **Movie:** *If Ever I See You Again*
Tue.: **Movie:** *84 Charing Cross Road*
M Fri.: **Movie:** *The Winter of Our Discontent*
Tue.: *Crazy About the Movies:* "James Dean"

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *American Adventure*
H Wed.: **Movie:** *P.K. and the Kid*
Mon.: **Movie:** *Absence of Malice*
M Wed.: **Movie:** *The Master of Ballantrae*
Mon.: **Movie:** *Cactus Flower*

2:00
2 *As the World Turn*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Gam*
31 Wed.: *Madelein*
Thu.: *Searching Justice*
Fri.: *America: T Second Century*
Mon.: *Mechani Universe*
Tue.: *Voices & I*
M Tue.: **Movie:** *I*
S Wed.: **Movie:** *Goes to Camp*
Thu.: **Movie:** *Project X*
Fri.: **Movie:** *Assassination*
Tue.: **Movie:** *Y Sherlock Holmes*

2:15
M Thu.: **Movie:** *Nightside*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Spiral Zone*
31 Wed.: *Creative I*
Fri., Mon.: *This House*
H Thu.: **Movie:** (

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Mena*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 Wed.: *Wonderwc Special*
21 *Mister Rogers*
31 *Square One TV*
H Wed.: **Movie:** *Mess*
Fri.: **Movie:** *Th Longshot*
Tue.: *Headlines*
M Fri.: *The Real B Holly Story*
S Mon.: *Comedy Spotlight*

3:30
5 Wed.–Fri.: *Flint*
Mon., Tue.: *Rea Ghostbusters*
11 *G.I. Joe*
13 *Frugal Gourmet* (Wed.)
21 *Sesame Street*
31 *Video Music Box*
H Mon.: **Movie:** *T Sky's No Limit*
Tue.: **Movie:** *Sp People*
M Thu.: **Movie:** *M Day*
Mon.: **Movie:** *T Wings of Eagles*
S Fri.: **Movie:** *Wh Lies*

00
Superior Court
Donahue
Ducktales
Oprah Winfrey Show
xcept Thu.
Thu.: *Afterschool*
ecial
Barnaby Jones
Eight Is Enough
Sesame Street (except
d.)
Fri.: **Movie:** *Bring on*
Night

Tue.: **Movie:** *Foul Play*
S Wed.: **Movie:** *No Big Deal*
Thu.: *Bamboo Brush*
Fri.: *White Mane*
Mon.: **Movie:** *No Big Deal*
Tue.: *White Lies*

4:30
2 *People's Court*
5 *Double Dare*
21 *Square One TV*
31 *3-2-1 Contact*

H Wed.: **Movie:** *Special People*
Thu.: *Survival Series*
Fri.: **Movie:** *Dusty*
M Wed.: **Movie:** *The Immortal Sergeant*
S Thu.: **Movie:** *The Adventures of Mark Twain*
Tue.: **Movie:** *The Brass Ring*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 Wed.–Fri.: *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Mon.: **Movie:** *Care Bears Movie II*
S Fri.: *Shelley Duvall's Tall Tales & Legends:* "Ponce De Leon"

5:15
13 Mon., Tue.: *Mister Rogers*

5:30
2 News
5 *Facts of Life*
13 Wed.–Fri.: *Square One TV*
31 *City Comment*
H Thu.: **Movie:** *Critters*
Tue.: *Cyndi Lauper*
M Thu.: **Movie:** *The Dirty Dozen*
Mon.: **Movie:** *Close Encounters of the Third Kind*
S Wed.: *My Seventeenth Summer*
Mon.: *Clown White*

5:45
31 *News From City Hall*

5:55
13 Mon., Tue.: *Square One TV*

eeknights, March 2–4 and March 7–8

D., MAR. 2

7 News
's Company
um, P.I.
er
Nersey News
on's Apple
n programming
es at 8)
ie: *The*
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y Ties
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effersons
Nightly Business

ie: *Once Bitten*
ie: *The Brass*

5 News
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Neil/Lehrer
act: Long Island

el of Fortune
Got It Made
ent Affair
ywood Squares
ey Miller
vs
d of Survival

cial: *Grammy*
concludes at 11,
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way to Heaven
vie: *The Good, the*
l the Ugly (1967).
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od. (Part I, Tue.,
p.m.)
wing Pains
ing Magazine
Street Blues
Metropolitan Opera
: The Tales of
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ach opera about
ous poet and the
omen he loved;
simulcast over
R-FM.
vival Special: "The
ole"
k Shadows
vie: *A Nightmare*
n Street, Part 3
vie: *Wanted Dead*
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vie: *Peeping Tom*
thers

ad of the Class
tertainment Tonight
stenders
Garry Shandling's

9:00
4 **Movie:** *Places in the Heart* (1984). Sally Field. Field won her second Academy Award as a young widow trying to survive as a cotton farmer during the Depression; beautifully written and directed by Robert Benton.
7 *Hooperman*
9 *Morton Downey Show*
11 **Movie:** *The Last American Virgin* (1982). Diane Franklin.
31 *Spyship*
S **Movie:** *Avenging Force*

9:10
21 *Great Moments With National Geographic*

9:30
7 *Slap Maxwell*

10:00
5 9 News
7 *Dynasty*
31 *Kwitny Report*
H *The Hitchhiker*
M **Movie:** *Lethal Weapon*
N **Movie:** *The Whole Shootin' Match*

10:30
31 *A.B. Guthrie's Vanishing Paradise*
H **Movie:** *The Morning After*

11:00
2 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Gordon Parks: Moments Without Proper Names.* A look at the life and career of the noted writer, photographer, director, and composer.
31 *Eye on Dance*
S **Movie:** *Young Lady Chatterly*

11:15
21 *Are You Being Served?*

11:20
4 News

11:30
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
31 *Broadway Magazine*

11:35
2 *Adderly*

11:45
21 *Butterflies*

11:50
4 *Tonight Show*

11:55
M **Movie:** *American Justice*

MIDNIGHT
7 **Movie:** *$5.20 Hour Dream* (1980). Linda Lavin.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Gottschalk: A Musical Portrait.* Profile of New Orleans composer Louis Moreau Gottschalk, featuring his piano and orchestral works.
N **Movie:** *Conquest of the Air*

12:15 a.m.
21 *Nightly Business Report*
H **Movie:** *A Fine Mess*

12:30 a.m.
5 *WKRP in Cincinnati*
9 *Carol Burnett*
S **Movie:** *Ernest Goes to Camp*

12:45 a.m.
2 **Movie:** *Going for the Gold: The Bill Johnson Story* (1985). Anthony Edwards.
21 *Nova:* "Cancer"

12:50 a.m.
4 *David Letterman*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Jewel in the Crown*

1:30 a.m.
11 News
5 *Get Smart*
N *The Many Roles of Alec Guinness*

1:35 a.m.
M **Movie:** *The Annihilators*

1:50 a.m.
4 News
H **Movie:** *Rocky IV*

1:55 a.m.
7 News

2:00 a.m.
5 **Movie:** *The U.F.O. Incident* (1975). Estelle Parsons, James Earl Jones.
9 *Home Shopping*
11 *Focus on Success*
13 *MacNeil/Lehrer*

2:05 a.m.
2 News
S **Movie:** *Joe and the Colonel*

2:20 a.m.
4 *Wil Shriner Show*

2:25 a.m.
7 **Movie:** *The Kid From Left Field* (1979). Gary Coleman.

2:30 a.m.
11 *Keys to Success*

3:00 a.m.
11 *Streets of San Francisco*
13 *Nature*
M **Movie:** *Gorky Park*

3:20 a.m.
4 *Hit Squad*

3:25 a.m.
H *Really Weird Tales*

3:50 a.m.
4 *Matchmaker*
S **Movie:** *Avenging Force*

4:00 a.m.
11 *Harry O*
13 *Innovation*
H **Movie:** *A Nightmare On Elm Street, Part 3*

4:10 a.m.
5 *I Love Lucy*

4:20 a.m.
4 *New Record Guide*

4:30 a.m.
7 *The Avengers*
13 *Voices & Visions*

4:50 a..m.
4 *New Wilderness*

5:00 a.m.
11 *Focus on Success*

5:20 a.m.
4 *Slim Cooking*
M **Movie:** *Appointment in Berlin*

5:30 a.m.
5 *Kideo*
7 *Morning Stretch*
11 News

5:35 a.m.
S **Movie:** *The Humble Honchos*

5:40 a.m.
H *Cyndi Lauper in Paris*

THU., MAR. 3

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S *Mystery at Fire Island*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *Jaws 2*
S *Faerie Tale Theatre: The Little Mermaid*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *All the Fine Young Cannibals* (1960). Robert Wagner.
7 *Political Special*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America:* "Season of the Seals"
31 *Dark Shadows*
M **Movie:** *Missing in Action 2: The Beginning*
N **Movie:** *Dancing in the Dark*
S **Movie:** *Lady Jane*

8:30
4 **Premiere:** *Day by Day*
7 *Sledge Hammer!*
9 *Entertainment Tonight*
13 *Currents*
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
7 **Movie:** *Blue Thunder* (1983). Roy Scheider.
9 *Morton Downey Show*
11 **Movie:** *The Impossible Spy* (1980). Eli Wallach.
13 *Storytellers: The Pen Celebration*
21 31 *Mystery!: Inspector Morse*
H **Movie:** *Baja Oklahoma*

9:30
4 *Night Court*

9:40
M **Movie:** *Missing in Action*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *Voices & Visions:* "William Carlos Williams"
21 *Hollywood Legends:* "Steve McQueen"
31 *Masterpiece Theatre: Fortunes of War*
N **Movie:** *Wild Rose*

10:30
S *Super Dave*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Lily Tomlin.* A backstage look at comedienne Lily Tomlin as she prepares for her Broadway show *The Search for Intelligent Life in the Universe;* includes film clips from her early television specials.
H *Tanner '88*
S **Movie:** *Project X*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
M **Movie:** *The Mission*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *Arch of Triumph* (1986). Anthony. Hopkins.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *The Fly*
N **Movie:** *Last Year at Marienbad*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Survival Special*

12:45 a.m.
2 **Movie:** *The Coming* (1984). Susan Swift.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Jewel in the Crown*
S **Movie:** *Duet for One*

1:30 a.m.
4 11 News
5 *Get Smart*
N **Movie:** *Mr. President*

1:40 a.m.
H **Movie:** *Eye of the Tiger*
M **Movie:** *Used Cars*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Four Against the Desert* (1979)
9 *Home Shopping*
11 *Streets of San Francisco*
13 *MacNeil/Lehrer*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *The Miracle Worker* (1979). Melissa Gilbert.

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Television*
S **Movie:** *The Best*

3:15 a.m.
H **Movie:** *Really Weird Tales*

3:30 a.m.
4 *Matchmaker*

3:35 a.m.
M **Movie:** *Heaven Help Us*

3:50 a.m.
H **Movie:** *Critters*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Harry O*
13 *Innovation*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Eyes on the Prize*
S **Movie:** *Don't Go Near the Water*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:20 a.m.
H *America Undercover:* "Cops"
M **Movie:** *Augustine*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Mark Russell Comedy Special*

FRI., MAR. 4

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Nature Watch*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *The Lion of Africa*
M **Movie:** *Sweet Bird of Youth*
S **Movie:** *Evil Under the Sun*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 **Hockey:** Rangers vs. Buffalo (concludes at 10:30, approx.)
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Alaskan Wildlife"

8:00
2 *Beauty and the Beast*
4 **Premiere:** *Highwayman*
5 **Movie:** *Falling in Love* (1984). Robert De Niro, Meryl Streep.
7 *Perfect Strangers*
11 *Hill Street Blues*
21 *Hollywood Legends:* "Marilyn Monroe." An intimate look at one of Hollywood's most intriguing actresses highlighted by scenes from some of her most successful movies; includes interviews with Robert Mitchum, Shelley Winters, Susan Strasberg, and others.
31 *Washington Week*
H **Movie:** *The Exorcist*
M S **Movie:** *Raising Arizona*
N **Movie:** *The Good Father*

8:30
7 *Full House*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Mr. Belvedere*
11 **Movie:** *Cutter's Way* (1981). Jeff Bridges, John Heard.
13 **Movie:** *Our Hospitality* (1923). Buster Keaton. Classic silent film about a man who goes to the South to claim an inheritance and ends up falling in love; silent comedy at its best; Keaton is terrific!
31 **Movie:** *Doctor Who*

9:10
21 *Shake, Rattle, and Roll.* A rousing all-star salute to the greatest rock hits of the 1950s and 1960s; includes performances by Chubby Checker, Lesley Gore, Jerry Lee Lewis, Brenda Lee, Little Richard, and others.

9:30
7 *The Thorns*
M **Movie:** *Lethal Weapon*

9:45
S *Comedy Club Network*

10:00
2 *Falcon Crest*
4 *Sonny Spoon*
5 News
7 *20/20*
H **Movie:** *Exorcist II: The Heretic*
N **Movie:** *Dancing Lady*
S *It's Garry Shandling's Show*

10:30
9 News
13 **Movie:** *8½* (1963). Marcello Mastoianni. Fellini's self-analytical film about a director who has artistic difficulties in completing a movie project; stunning photography and winner of the Oscar for best foreign language film; considered a cinematic masterpiece.
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
31 *World TV Presents* (Chinese programming)
S *Super Dave*

11:25
M **Movie:** *Mata Hari*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*
S **Movie:** *Assassination*

11:35
2 *Top of the Pops*

11:45
H *On Location*

MIDNIGHT
7 *The House Where Evil Dwells* (1982). Edward Albert.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Boy Meets Girl*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 **Movie:** *Invitation to Happiness* (1939). Irene Dunne.

12:35 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.

12:45 a.m.
H **Movie:** *After Hours*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
S **Movie:** *Submission*

1:15 a.m.
M **Movie:** *Nights in White Satin*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News

1:45 a.m.
2 *Win, Lose, or Draw*

1:50 a.m.
7 News

2:00 a.m.
5 *Hair Loss*
9 **Movie:** *Harper Valley P.T.A.* (1978). Barbara Eden.
11 *Dempsey and Makepeace*
13 *MacNeil/Lehrer*

2:15 a.m.
2 *Win, Lose, or Draw*

2:20 a.m.
7 **Movie:** *History Is Made at Night* (1937). Charles Boyer.

2:25 a.m.
H **Movie:** *Dead of Winter*

2:30 a.m.
4 News
5 **Movie:** *What's New Pussycat?* (1965). Peter Sellers.

2:45 a.m.
2 **Movie:** *The Affair* (1973). Robert Wagner, Natalie Wood.

2:50 a.m.
S **Movie:** *The First Nudie Musical*

2:55 a.m.
M **Movie:** *Scorpion*

3:00 a.m.
4 *Wil Shriner Show*
11 *Streets of San Francisco*
13 *Metropolitan Opera Presents*

4:00 a.m.
4 *Hit Squad*
9 **Movie:** *Pittsburgh* (1942). John Wayne.
11 *Harry O*

4:12 a.m.
7 **Movie:** *Terraces* (1977). Lloyd Bochner.
H *Really Weird Tales*

4:30 a.m.
2 *Newsmakers*
4 *Matchmaker*

4:35 a.m.
M **Movie:** *Lethal Weapon*
S *Comedy Spotlight*

4:40 a.m.
H **Movie:** *The World According to Garp*

5:00 a.m.
2 **Movie:** *Honky Tonk* (1974). Richard Crenna, Stella Stevens.
4 *New Record Guide*
11 *U.S. Farm Report*

5:30 a.m.
4 *Ben Casey*
5 *New Monkees*
11 News

5:35 a.m.
S *Brothers*

MON., MAR. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H *Down at Fraggle Rock*
S **Movie:** *Nightside*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Gorillas and Orangutans"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *Tony Rome* (1967). Frank Sinatra.
7 *MacGyver*
9 *Evening Magazine*
11 **Special:** *AIDS Lifeline*
21 *Television:* "Fun and Games." An examination of music, talk, and game shows with film clips of Barbra Streisand, Michael Jackson, Ethel Merman, Perry Como, and more.
31 *Dark Shadows*
H **Movie:** *The Jewel of the Nile*
M **Movie:** *Something Wild*
N **Movie:** *Absolute Beginners*
S **Movie:** *Runaway Train*

8:25
13 *Adam Smith*

8:30
2 *Designing Women*
4 *Valerie's Family*
9 *Entertainment Tonight*
31 *Eastenders*

8:55
13 *Television:* "Fun and Games"

9:00
2 *Newhart*
4 **Movie:** *Laura Lansing Slept Here* (1987). Katharine Hepburn. Hepburn stars in this comedy about a flamboyant novelist who tries to prove that she can lead a normal life by moving in with a middle-class family.
7 **Movie:** *Probe* (1987). Parker Stevenson.
9 *Morton Downey Show*
11 **Movie:** *Return to Eden* (1984). Part I of III. Wendy Hughes.
21 *Phenomenal World*
31 *All the World's a Stage:* "A Muse of Fire"

9:30
2 *Frank's Place*

10:00
2 **Special:** *Barry Manilow*
5 9 News
21 *Great Moments With National Geographic*
31 *Poldark*
H *Rodney Dangerfield*
M **Movie:** *The Mosquito Coast*
N *The Many Roles of Alec Guinness*
S *Super Dave*

10:10
13 *Television:* "The Promise of Television." Examines the history of children's programming and explores the use of television as a tool for education.

10:30
N **Movie:** *Kaos*
S **Movie:** *Duet for One*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
31 *Video Music Box*
H **Movie:** *Stewardess School*

11:15
13 *Upstairs, Downstairs*

11:30
4 *Best of Carson*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics*

11:35
2 *Hunter*

MIDNIGHT
7 **Movie:** *The Defector* (1966). Montgomery Clift.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Nightly Business Repo*
M **Movie:** *Heartbreak Ridge*

12:05 a.m.
13 *Upstairs, Downstairs*

12:25 a.m.
S **Movie:** *Comedy Spotlight*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinna*
9 *Carol Burnett*
21 *Survival Series*
H **Movie:** *A Night i Heaven*

12:45 a.m.
2 **Movie:** *Malice i Wonderland* (1986). Elizabeth Taylor.

1:00 a.m.
5 *Natural Weight*
9 *Joe Franklin Sh*
11 *Twilight Zone*
13 *Masterpiece Th The Jewel in the Cr*

1:30 a.m.
4 11 News
5 *Keys to Success*
S **Movie:** *Quiet*

1:55 a.m.
7 News
H **Movie:** *Hot R*

2:00 a.m.
4 *Wil Shriner Sh*
5 **Movie:** *The B Carnival* (1951). K Douglas.
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:15 a.m.
M *A Jazz Session*

2:25 a.m.
7 **Movie:** *How to Commit Marriage* (1 Bob Hope.

2:30 a.m.
11 *Focus on Success*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Fr*
S **Movie:** *Runaw Train*

3:10 a.m.
13 *Masterpiece Thea Day After the Fair*

3:15 a.m
M **Movie:** *'Round Midnight*

3:30 a.m.
4 *Matchmaker*
H **Movie:** *Foxes*

4:00 a.m.
4 *New Record Gui*
11 *Harry O*

4:20 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*

5:00 a.m.
4 *Slim Cooking*
11 *Keys to Success*
S **Movie:** *No Big*

5:20 a.m.
H **Movie:** *The Cla the Cave Bear*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*

News
Comedy Experiment

5 a.m.
Currents

TUE., MAR. 8

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4 7 News
Three's Company
Magnum, P.I.
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lovie: *Guess Who's*
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e: *Dirty Tricks*

News
dy
000 Pyramid
s
ly Business Report
ct: Long Island

l of Fortune
the Sheriff
nt Affair
wood Squares
y Miller

11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Special:** *Super Tuesday Primary Coverage* (concludes at 10, approx.)
4 **Special:** *Matlock*
5 **Movie:** *Revenge of the Nerds* (1984). Anthony Williams.
7 **Special:** *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova:* "Miracle of Life"
31 *Dark Shadows*
H **Movie:** *Suzi's Story* (cc)
M **Movie:** *Light of Day*
N **Movie:** *The Hour of the Star*
S **Movie:** *Project X*

8:30
9 *Entertainment Tonight*
13 *Innovation:* "Fighting for the Animals"
31 *Eastenders*

9:00
7 **Special:** *The '88 Vote: Primary Coverage*
9 *Morton Downey Show*
11 **Movie:** *Return to Eden* (1984). Part II of III. James Reyne. (Part I, Mon., 3/7 at 9 p.m.)
13 *Nova:* "Whale Rescue"

31 *Target*
H **Movie:** *84 Charing Cross Road*

9:10
21 *James Taylor in Concert*

10:00
2 *Cagney & Lacey*
4 **Special:** *Primary Coverage*
5 9 News
31 *Open All Hours*
M *Roy Orbison*
N **Movie:** *A Woman's Face*
S **Movie:** *Ernest Goes to Camp*

10:05
13 *One More Season.* The story of Charlie Wedemeyer, a professional football player stricken with Lou Gehrig's disease.

10:30
31 *The Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
31 *Video Music Box*
H **Movie:** *Baja Oklahoma*
M **Movie:** *Instant Justice*

11:15
13 *Great Moments From National Geographic*
21 *Are You Being Served?*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*

11:35
2 *Diamonds*

11:40
S **Movie:** *Young Sherlock Holmes*

11:45
21 *To the Manor Born*

MIDNIGHT
7 **Movie:** *Portrait of a Rebel* (1980). Bonnie Franklin.
9 *Entertainment Tonight*
11 *Star Trek*
N **Movie:** *Dancing in the Dark*

12:15 a.m.
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*

12:45 a.m.
2 **Movie:** *The Cowboy and the Ballerina* (1984). Lee Majors, Christopher Lloyd.
21 *Television*
M **Movie:** *Stand by Me*

12:50 a.m.
H **Movie:** *Dead of Winter*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Jewel in the Crown*

1:30 a.m.
4 11 News
5 *Get Smart*
S **Movie:** *Young Lady Chatterly*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Houdini* (1953). Tony Curtis.
9 *Home Shopping Overnight*
11 *Forgotten Children of the '80s*

2:05 a.m.
2 News
13 *MacNeil/Leher*

2:20 a.m.
M **Movie:** *My Beautiful Laundrette*

2:25 a.m.
7 **Movie:** *Welcome to Arrow Beach* (1969). Laurence Harvey.

2:35 a.m.
H **Movie:** *The Exorcist*

3:00 a.m.
4 *Hit Squad*

11 *Streets of San Francisco*
S **Movie:** *The Brass Ring*

3:10 a.m.
13 *Television*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*

4:05 a.m.
M **Movie:** *Raging Bull*

4:15 a.m.
5 *I Love Lucy*

4:25 a.m.
13 *Television*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*

4:35 a.m.
H *Really Weird Tales*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*
S **Movie:** *Hockey Night*

5:10 a.m.
H **Movie:** *Rocky IV*

5:30 a.m.
4 *Getting in Touch*
5 *Kid Video*
7 *Morning Stretch*
11 News

5:35 a.m.
13 *Tony Brown*

ekend, March 5–6

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Your Skin
l of Photography
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Street Week
ie: *Playing for*

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vie: *I Accuse!*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *Puttin' On the Hits*
H **Movie:** *Solarbabies*
M **Movie:** *Cat Ballou*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
21 *America*

9:30 a.m.
7 *Little Wizards*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Fan Club*
11 *Soul Train*
21 *Planet Earth*
31 *Body Electric*
H **Movie:** *One Crazy Summer*
S **Movie:** *Anything Goes*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
9 *America's Top Ten*
31 *State of the Arts*
M **Movie:** *The Manhattan Project*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
21 *Brainstormers*
31 *Video Music Box*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*

21 *Victory Garden*
H **Movie:** *A Fine Mess*

NOON
2 **Tennis:** Women's Hardcourt Championships
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *It's Dance*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *The Jewel of the Nile*

12:30
4 *I'm Telling*
7 *Health Show*
M **Movie:** *Choke Canyon*

12:40
21 *This Old House*

1:00
4 **Skiing:** U.S. Pro Championship
5 **Movie:** *The Three Stooges Go Around the World in a Daze* (1963)
7 **Golf:** Chrysler Invitational
9 **Baseball:** Mets vs. Los Angeles
11 **Movie:** *The Perfect Woman* (1970). Cameron Mitchell.
13 *Wasn't That a Time*
31 *Images/Imagenes*
H *Billy Joel*

1:20
21 *Frugal Gourmet*

1:30
4 *War of the Stars*
31 *Black and White*

2:00
2 **Golf:** Doral Open
4 *Heroes: Made in the U.S.A.*

21 *French Chef*
31 *Television*
H **Movie:** *Little Shop of Horrors*
M **Movie:** *36 Hours*
S **Movie:** *I Know Why the Caged Bird Sings*

2:30
4 **College Basketball:** DePaul vs. Louisville (concludes at 4:30, approx.)
13 *Peter, Paul, and Mary: 25th Anniversary*

2:40
21 *Rod and Reel*

3:00
5 **Movie:** *Puma Man* (1980). Walter Alton.
7 *Professional Bowlers*
31 *Eyes on the Prize*

3:20
21 *Motorweek*

3:30
11 Wrestling

4:00
2 **College Basketball:** Michigan vs. Purdue or Indiana vs. Ohio State
9 *Knightrider*
21 *Woodwright's Shop*
31 *Broadway Magazine*
H **Movie:** *Three Amigos!* (cc)
M **Movie:** *The Great Train Robbery*
S **Movie:** *Playing It for Keeps*

4:30
4 **Golf:** Women's Kemper Open
7 *Wide World of Sports*
11 *Charles in Charge*
13 *Dionne Warwick In London*
31 *Cityscope*

4:40
21 *This Old House*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *T and T*
31 *Polish Rendezvous*

5:20
21 **Movie:** *Doctor Who*

5:30
11 *Bustin' Loose*

6:00
2 4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Star Trek: The Next Generation*
31 *European Journal*
H **Movie:** *Peggy Sue Got Married*
M **Movie:** *The McKenzie Break*
S **Movie:** *Jaws 2*

6:30
2 4 7 News
5 *Small Wonder*
13 *Wonderworks*
31 *Hello Austria*

7:00
2 News
4 *Fast Forward*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Cheers*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 **Hockey:** Rangers vs. Hartford
11 *Tales From the Darkside*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Boys Will Be Boys*
7 *Dolly*
11 **Movie:** *Ragtime* (1981). James Cagney.
31 *Upstairs, Downstairs*
H **Movie:** *Project X*
M **Movie:** *The Hitcher*
N **Movie:** *Raising Arizona*
S **Movie:** *Number One With a Bullet*

8:30
4 *227*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
2 **Special:** *Willie Nelson, Texas Style*
4 *Golden Girls*
5 *Beans Baxter*
7 *Ohara*
13 *Great Performances*
31 *Secret Agent*

9:10
21 *To the Manor Born*

9:30
4 *Amen*
5 *Mr. President*

9:50
21 *No Place Like Home*

10:00
2 *West 57th*
4 **Special:** *Bob Hope Tribute*
5 News
7 *Spenser: For Hire*
31 *Blake's Seven*
H *Tina—Live From Rio*
M **Movie:** *Angel Heart*
N **Movie:** *Summer*
S *Comedy Spotlight*

10:30
5 *Sports Extra*

9 News
21 *Butterflies*

11:00
2 4 7 11 News
5 *Taxi*
9 *Mama's Family*
13 **Movie:** *Harvey* (1950). James Stewart, Josephine Hull.
31 *World TV Presents* (Chinese programming)
H **Movie:** *Jumpin' Jack Flash*
S **Movie:** *The Killing Machine*

11:10
21 *Monty Python*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Russians Are Coming, the Russians Are Coming!* (1966). Eva Marie Saint, Carl Reiner.
7 News
9 **Special:** *Morton Downey After Dark*
11 **Movie:** *Uptown Saturday Night* (1974). Bill Cosby.

11:45
2 *D.C. Follies*
7 **Movie:** *Seven Days in May* (1964). Burt Lancaster.
21 *Shake, Rattle, and Roll*

11:55
M **Movie:** *Jocks*

MIDNIGHT
N **Movie:** *House on Haunted Hill*

12:15 a.m.
2 *Dom DeLuise Show*

12:45 a.m.
2 **Movie:** *The Case of the Baltimore Girls* (1973). Ben Murphy.
S **Movie:** *The Jewel of the Nile*

12:55 a.m.
H **Movie:** *Laguna Heat*

1:00 a.m.
4 *Showtime at the Apollo*
13 **Movie:** *Pride and Prejudice* (1940). Greer Garson.

1:30 a.m.
9 **Movie:** *Asphalt Jungle* (1950). Sterling Hayden, Marilyn Monroe.
11 *Tales From the Darkside*
M **Movie:** *Deadtime Stories*

1:55 a.m.
5 **Movie:** *Hard Driver* (1973). Jeff Bridges, Valerie Perrine.

2:00 a.m.
4 *Comedy Club*
11 News

2:10 a.m.
7 **Movie:** *Apache* (1954). Burt Lancaster.

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*

2:40 a.m.
S **Movie:** *Jaws 2*

2:50 a.m.
H *Rodney Dangerfield*

2:55 a.m.
2 *Win, Lose, or Draw*
M **Movie:** *The Playbirds*

3:00 a.m.
4 *NCTV*
13 **Movie:** *The White Cliffs of Dover* (1944). Irene Dunne.

3:25 a.m.
2 *D.C. Follies*

3:30 a.m.
9 **Movie:** *Tarnished Angel* (1958). Rock Hudson.
11 **Movie:** *Escape From Bogen County* (1977). Jaclyn Smith.

3:50 a.m.
7 **Movie:** *The Great Brain* (1978)
H *The Hitchhiker*

3:55 a.m.
2 News
5 *Multi-Trim*

4:00 a.m.
4 **Movie:** To be announced

4:20 a.m.
H **Movie:** *Black Widow*

4:30 a.m.
M **Movie:** *The Hitcher*

4:40 a.m.
2 **Movie:** *Scream of the Wolf* (1974)
S **Movie:** *Hockey Night*

5:10 a.m.
13 *Gordon Parks*

5:30 a.m.
4 *Ben Casey*

SUN., MAR. 6

6:00 a.m.
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
H **Movie:** *Labyrinth*
S **Movie:** *Jack of Hearts*

6:10 a.m.
13 *Voices & Visions*

6:15 a.m.
11 *Davey and Goliath*
M *Crazy About the Movies:* "Ingrid"

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
S **Movie:** *The Adventures of Mark Twain*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
21 *Wonderworks*

7:10 a.m.
13 *Sesame Street*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
M **Movie:** *Harry and Son*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
S **Movie:** *Treasure Island*

8:20 a.m.
13 *Sesame Street*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Sunday Home Show*
H *Seabert*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Tom Sawyer* (1974). Buddy Ebsen.
11 *Visionaries*
21 *Owl/TV*
H *Survival Series*

9:30 a.m.
11 *Captain Power*
13 *Wonderworks*
21 *Reading Rainbow*
M **Movie:** *The Money Pit*

10:00 a.m.
5 *Dr. Science*
9 **Special:** *Easter Seals Telethon* (interrupted at 1 p.m. for baseball game; continues from 4 p.m.—6 p.m.)
11 *New Gidget*
21 *Tony Brown's Journal*
H **Movie:** *The Man Who Broke 1,000 Chains*
S **Movie:** *Once Bitten*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
7 *Ebony/Jet Showcase*
11 *Love Boat*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
7 *News Conference*
21 *Washington Week*
M **Movie:** *A Man for All Seasons*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *African Treasure* (1952). Johnny Sheffield.
7 *David Brinkley*
11 *At the Movies*
21 *Wall $treet Week*

NOON
2 **College Basketball:** Pittsburgh vs. Syracuse
4 *Essence*
11 **Special:** *The Making of Superman the Movie and Superman II*
13 *Washington Week*
21 *Adam Smith*
H **Movie:** *Hannah and Her Sisters*
S **Movie:** *To Be or Not to Be*

12:30
4 *McLaughlin Group*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

12:45
5 **Movie:** *The Amsterdam Kill* (1977). Robert Mitchum.

1:00
4 **College Basketball:** North Carolina vs. Duke
7 *Like It Is*
9 **Baseball:** Mets vs. Boston
13 *Great Performances*
21 *Nature*
M *Crazy About the Movies:* "Ingrid"

2:00
2 **Basketball:** Los Angeles vs. Dallas
7 **Golf:** Chrysler Invitational
11 **Movie:** *Sooner or Later* (1978). Denise Miller.
21 *Masterpiece Theatre: Fortunes of War*
31 *Voices & Visions*
H **Movie:** *Brighton Beach Memoirs*
M **Movie:** *Fiddler on the Roof*
S **Movie:** *The Glass Bottom Boat*

2:30
5 **Movie:** *Topkapi* (1964). Peter Ustinov.

3:00
4 *Sportsworld*
13 *Great Performances*
21 *Brainstormers*
31 *Washington Week*

3:30
21 *Lap Quilting*
31 *Faces of Japan*

4:00
4 **Golf:** Women's Kemper Open
7 **Basketball:** Iowa vs. Illinois and Florida vs. L.S.U.
9 **Special:** *Easter Seals Telethon* (concludes at 6 p.m.)
11 **Movie:** *The Double McGuffin* (1979)
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
H *Warning: Food May Be Hazardous to Your Health*
S **Movie:** *Lady Jane*

4:30
2 **Golf:** Doral Open
21 *Madeleine Cooks*
31 *World Chronicle*
H **Movie:** *The Color Purple*

4:50
13 *Television*

5:00
5 **Movie:** *Columbo* (1977). Peter Falk.
21 *Nova*
31 *Bradshaw On the Eight Stages of Man*
M *Comedy Experiment*

5:30
31 *Looking East*
M **Movie:** *Raising Arizona*

5:55
13 *Henson's Place*

6:00
2 4 News
9 **Movie:** *War Wagon* (1967). John Wayne.
11 **Movie:** *Mass Appeal* (1984). Jack Lemmon.
21 *Wonderworks*
31 *U.S. Nippon Newscope*

6:25
S **Movie:** *Once Bitten*

6:30
2 4 7 News
5 *America's Most Wanted*

6:55
13 *Sesame Street Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
21 *Degrassi Junior High*
31 *U.S. Nippon Sunday Theatre*
M **Movie:** *Convoy*

7:15
H **Movie:** *Over the Top*

7:30
21 *A House for All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 **Premiere:** *Supercarrier*
9 **Movie:** *Hellfighters* (1969). John Wayne.
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Automania*
N **Movie:** *Love on the Run*
S **Movie:** *Blood Ties*

8:30
4 *Day by Day*
5 *Married With Children*
21 *Hometime*
31 *Growing a Business*

9:00
2 **Movie:** *Side by Side* (1987). Milton Berle.
4 **Movie:** *In the Heat of the Night* (1987). Carroll O'Connor.
5 **Premiere:** *It's Garry Shandling's Show*
11 *Lifestyles of the Rich and Famous*
21 *Nature*
31 *Window on World TV*
H **Movie:** *Lethal Weapon*
M **Movie:** *Harry and Son*

9:05
13 *Masterpiece Theatre: Day After the Fair*

9:30
5 *Duet*
7 **Movie:** *Longarm* (1987). John Terlesky.
N *Long Way Home*

10:00
5 *Tracey Ullman Show*
9 News
11 *Perry Mason*
21 *Mystery!: Inspector Morse*
N *All-American High*
S **Movie:** *Ruthless People*

10:20
31 **Movie:** *Our Town* (1940). William Holden.

10:30
5 *Debut*
9 Sports

11:00
2 4 5 7 11 News
9 *Entertainment This Week*
21 *The Casebook of Sherlock Holmes*
H *On Location*
M **Movie:** *A Star Is Born*
N **Movie:** *Rider on the Rain*

11:10
13 *The Golden Years of Television*

11:30
5 *Sports Extra*
7 News
11 *The Honeymooners*
21 *Olympic Challenge*

11:40
S **Movie:** *A Nightmare on Elmstreet, Part 3*

11:45
2 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *Through Naked Eyes* (1983)
9 *Dallas*
11 *Star Trek*

12:10 a.m.
H **Movie:** *The Mornin After*

12:25 a.m.
13 *The Golden Years of Television*

12:30 a.m.
4 *Howard Cosell's Speaking of Everythin*

1:00 a.m.
2 *Win, Lose, or Dra*
5 *9 to 5*
9 *Dallas*
11 *Odd Couple*
N *Washington Squ Wrap*

1:20 a.m.
S **Movie:** *To Be Be*

1:25 a.m.
13 *The Golden Ye Television*
M **Movie:** *Out*

1:30 a.m.
2 *Win, Lose, or*
4 *Hardcastle & McCormick*
5 *Naked City*
11 News
N **Movie:** *It's O Family: Knock on*

1:50 a.m.
7 **Movie:** *Etern Yours* (1939). Lor Young.

1:55 a.m.
H *Jackie Mason o Broadway*

2:00 a.m.
2 News
9 *Home Shoppin*
11 *At the Movies*
13 **Movie:** *Our Hospitality* (1923)

2:30 a.m.
4 *Bob Uecker Sp*
5 *Christian Chil Fund*
11 **Movie:** *The W Autumn* (1975)

2:55 a.m.
H **Movie:** *Baja Oklahoma*

3:00 a.m.
4 *Visiones*
M **Movie:** *Cocai*

3:10 a.m.
S **Movie:** *Lady J*

3:30 a.m.
4 *First Estate*

3:40 a.m.
7 **Movie:** *Fools* (

4:25 a.m.
M **Movie:** *The Annihilators*

4:30 a.m.
11 *The Twilight Z*

4:45 a.m.
H **Movie:** *About Night*

5:00 a.m.
11 *Twilight Zone*

5:30 a.m.
4 *Slim Cooking*

5:35 a.m.
S **Movie:** *The Adventures of Mark*

NEW YORK TOWN AND COUNTRY PROPERTIES

vn *And Country Properties* is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. roximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time ·tion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with rican Express, MasterCard or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Nancy Engberg for mation and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, econd Avenue, New York, NY 10017 or call 212-971-3155.

ARTMENT/HOUSE WANTED

-Seeks to buy/rent Manhattan t. Broker, 7 days. 212-645-1210.

ng Fortune 500 Executives—sonnel. 1-4 BR. 212-935-8730.

ible Prof—Seeks 1 BR apt/co-op/ tc for rent, NYC or Westchester. o max, April occupancy. Future possible. 212-213-0837.

PERATIVE/CONDO Manhattan

Newly painted 3 rm apt, prewar w therma-seal windows, WBF. . Call Joan 212-758-6235.

Bet Park & Lexington
CO-OP STUDIOS
FROM $110,000
Low Maintenance
orroon 212-889-6396
ffering By Prospectus Only

HALSTEAD
212-734-0010

t) EXCLUSIVE
SHOWCASE 1 BR
loors, antique mantles, formal din novated kit & bath, beautiful cusrk thruout. Open S & N expos view. Luxury living. Asking mid aint $589 w/99% fin perm.
sha Mortensen 212-734-0010

st) Studio
SUPERB JUNIOR 1 BR
high flr apt in superb cond. New rowave etc), many closets, dining Prime drmn/concierge bldg or pool, garden. Excellent lo-$205K. Maint $511. 55% TD.
dney Crombie 212-734-0010

ST) 1 Bedroom Plus
REAT PREWAR STEAL
omfortable apt in F/S bldg feat: lg e foyer, wind EIK & bath, hi ceil, s, gd clsts & CHARM! Low maint! says, "MAKE OFFERS". Call me the BEST VALUE IN TOWN!
Susan Lynne 212-734-0010

ST) 3 1/2 Rooms
900 SQ FT & LO MT
sunny 1 MBR/1 bth in mint cond. thermopane windows. Brand new acious entry gallery leads into s LR and sep DA. Lots of closets. $195K, maint $444.
onne Hemming 212-769-3000
HALSTEAD

Unique Luxury Unique Location
Wall Street Area
Triplex penthouse, 7 rooms, atrium garden, wrap terrace, aprox 3000 sq ft. Asking $550,000. Call: Broker 212-463-7400 or Owner 212-825-2208.

West End Ave/70's—3 BR duplx. 1st flr: guest powder rm, 27' LR w/mrble fplc & enclosed greenhse/patio, lrg din area & kit w/window. 2nd flr: mstr BR w/bth, 1 bth in hall, 2 additional BRs & laundry rm. Comp renovated, everything is built-in. Maintenance $1523. Priced to sell!
212-213-9797 or 212-496-9886

Riverdale/15 Mins Manhattan
Sacrifice! Must See! Principals Only!
Ownrs relocatng. Beaut 1 BR, 1 den, 1 bth, 24-hr drmn, pool, terrace, essential a/c. Low maint $542 includes utilities & taxes, 36% write-off. $120,000. 718-458-3910.

20th NEW YORK

Celebrate With Us!
April 4, 1988
OUR TIMES
From 'The Me Decade' to The Greed Decade
On Sale: March 28. Ad Close: March 22.
Call for information on special Town and Country Properties advertising rates for the April 1988 issues.
212-971-3155

HOUSE Brooklyn

Bklyn Hts—Magnif brwnstn w/vibrant detail. 9 BRs, 4 1/2 bths, grdn, art studio. $1,690,000. 212-242-7978. No brkrs.

HOUSE Manhattan

Chelsea—2 fam, cust designed & renov townhse, each duplx apt contains lrg EIK, 2 BR, 2 bth, WBFs, W/D. Easily convt to 1 fam. Principals only 212-302-5566 am, 212-929-2670 pm. $1,090,000.

TOWNHOUSE RENTALS
70'S EAST OFF 5TH AVE
CHIC OFF 5TH
OFFICE & LIVING
Upstairs 4 1/2 w/Downstairs 3 1/2 & garden apt office w/separate entrance for both. Beautiful condition.
$8500/month
60's EAST-Low OFF PARK AVE
4 BR VICTORIAN
$10,000 per month. Hi ceils, formal Dining rm, new Kit & bths, wbf, lots of charm for residential tenant.
Call:
NANCY WEAVER 212-891-7006
Residence: 752-3655
DOUGLAS ELLIMAN

HOUSE Nassau-Suffolk

Asharoken/Contemp—Priv hideaway in this waterfront community on LI Sound. Priv deeded beach & wooded setting. Water views from walls of glass & extensive decking. Offered at $675,000.
Daniel Gale Agency - Anne MacLellan or Camille Sonesen 516-754-3400.

East Hampton—Hampton Waters area, 3 BR, 2 bth Contemp, beaut pool & landscaping. $275,000. 516-678-1768.

SELL YOUR HOME
IN THIS SPACE!

This is your opportunity to reach 1.6 million receptive readers with a median household income of $38,980. They are young, affluent, property owners and property purchasers. They are in that important age group where families are started (and grow), and first (and second) homes are purchased.

NEW YORK Magazine's Town and Country Properties special display advertising units are available every week for $1,210. (No additional cost for typesetting or camera work). Place an ad on Monday and see it in print in a week.

Call Nancy Engberg.
Monday thru Friday 9:30 AM-5:30 pm.
212-971-3155.

Source: SMRB 1987, ABC

Lloyd Harbor Waterfrnt—Spec new Contemp, 5 BR, 4 1/2 bth, loft, avail w/pool & dock, 2 acs, 60 mins NYC, ready to cust. $3.2 million. Bldr 516-673-4403.

Treehouse For Grownups—Centerport. Feature article on unique design of contemp homes, appeared in Newsday. Water views for the buyer who revels in the dramatic. Principals only.
Owner 516-423-8440 $635,000.

HOUSE Westchester

DISCOVER THE PELHAMS · · · Great Schools, Great Charm, Great Values, and Only 28 Minutes to Grand Central. We Show All the Listings. Here's Just One:
CLASSIC COLONIAL $615,000
Elegant home on lovely Manor block, living rm w/fpl, *formal dining rm* w/fpl, EIK, family rm and play rm. Master suite w/bth plus 5 BRs, 2 1/2 bths. Pristine condition. Great for living or entertaining.
PELHAM REALTY 914-738-9000

Pelham Pelham Manor 29 MIN NYC
QUALITY
Lovely Mediter Colonial sitting on knoll, stucco, spanish tile roof, short walk RR, C/H, liv rm/fplc, den/fplc, gourmet kit, 6 bdrms, 3 bths. $570,000
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

HOUSE New Jersey

Unique!—Cust lux home, E Brunswick 3750sf. $575,000. 201-238-2061, No bkrs.

HOUSE OTHER

Tuxedo Pk Landmark—Yr-round splendor, 55 mins NYC, lake privileges. 3 BR, 2 1/2 bth. $1900/mo. 914-351-5193.

COUNTRY PROPERTY For Sale/Rent

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-888-7530.

VACATION HOME For Sale

Akumal South Of Cancun—3 BR priv hse on beach. 1 week in April forever. Fully attend, reasonable. $5,800. 212-628-3688.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL HELP

Would You Like To Make Extra $$$... In your spare time? Do you have an interest in the fascinating travel industry? Will train you to work from your home. **Please call: 718-544-7177**

TOUR AND TRIP

"Doc" Winter's Mini-Teen Tours Atlantic City & Wildwood. Swim, tennis, bowl on Showboat Lanes. Spring break. 5-day trips. 3/21 & 3/28. Sponsored by **Glenn Miller Band Society. 212-772-9102**

WILDERNESS TRIP

GREEN MOUNTAIN WILDERNESS SURVIVAL SCHOOL
If you plan on going into the woods, plan on attending our school. Write or call: PO 125,Waitsfield,VT 05673. **802-496-5300**

AIRLINE

JETTING THE WORLD
Daily dep avail London, Paris, Amsterdam, Frankfurt, Milan & Rio de Janeiro. Reg sched airlines. Min fare only $200 r/t. Resv & info: 718-262-8058, Mon-Sat 10-7.

CAR RENTAL

EUROPE by CAR

ONE ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020
(212) 581-3040
Savings On
CAR RENTAL • PURCHASE
LEASE

CRUISE

Windham Hill Recording Artists
In concert at sea, SS Norway, May 21-28 & other dates. Singles & couples welcome. Call NTS Tours. 1-800-635-5053.

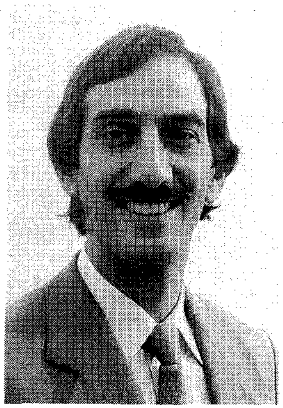
BED & BREAKFAST
New York

B&B Murray Hill—Unhosted. Eleg 1BR, drmn. Business spec: 2 nite min - $250. 3 nite/$330. 7 nite/$700. **212-734-4237**

B & B Hosts Wanted, Guests Screened
2-nite min, earn $$. Hosted/unhosted apts. Call **ABODE B & B 212-472-2000.**

B & B US—Elegant exquisite 1BR, exclusive neighborhood (E.80's). 212-879-2276

Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.



Carl Jeronimo

Thanks to
NEW YORK Magazine,
more New Yorkers
have discovered
Jeronimo's
and the beauty of
upstate New York.

Jeronimo's

NEW YORK TRAVEL. World-class travelers' departure point.

NEW YORK

SEASONAL RENTAL

Charlestown Beach, Rhode Island—Our homes are gorgeous! 1 wk - seasonal. Charlestown Beach RE 401-364-6926.

RESORT
New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

TRAVEL—Advertisers. NEW YORK'S Special issue on Spring Travel will be on-sale April 25th. Call before 5pm Tuesday, April 19th and place an ad. 212-971-3155.

RESORT
Mexico

Mexico's most
exclusive and
elegant resort
HOTEL TWIN DOLPHIN
CABO SAN LUCAS

HOTEL TWIN DOLPHIN
1625 W. Olympic Blvd., Suite 1005
Los Angeles, CA 90015 (213) 386-3940
(800) 421-8925 outside CA
Full American Plan $100 per person double occupancy

RESORT
The Islands

Bahamas Vacation Hideaway

Valentine's Yacht Club & Inn. Tropical island resort on unspoiled Harbour Island, Bahamas. Charming guest accommodations, marina, Dive Center, restaurant, inside and outside bars, tennis, near beautiful beach. 5 minutes from North Eleuthera airport. Valentine's, Harbour Island, Box One D, Bahamas. (809) 333-2142, (809) 333-2080 or (305) 491-1010.

Valentine's
YACHT CLUB & INN

HOTEL
The South

The Marquesa Hotel - Key West, Florida
Elegant 15-room hotel in historic district. Great loc. Pool, restaurant. Introductory rate. Resv & info. 305-292-1919

VILLA/CONDO/APTS
The South

Deluxe 2/2 Condo—Sanibel Harbour, Tennis center, 40,000' Spa. Spectacular $1500/wk by Owner. No smoking, mir pets. 50% disc. on court & spa 305-854-7724 eves 5-7. I. Howard.

VILLA/CONDO/APTS
Europe

Italy—Select villas & apts avail in resort areas. Careful screening American residing in Rome. 201-226-6570 or (011396) 4746439 i

Paris, Ile St. Louis—Beaut vu, faci Bank', sunny, quiet; 6flr elev, furn 2bth, LR, dining w/skylite, mod ki d/w, maid. Avail Mar. Also 4/15 to 6/12 to 9/11. & after 10/16. $1950 disc longer. Call NY 212-984-5623.

Paris Pied-a-Terre—Exquisite furn Short/long-term. Owner 212-226-45

VILLA/CONDO/APT
Mexico

Ocho Cascadas—Pto Vallarta, 2B in 5 star resort. Mar 31-Apr 14. 25 Bay, priv pool, maid. Ownr 212-749

ACAPULCO OCEANFRONT
PAMPER YOURSELF TODA
5-BR Villa with jacuzzi, bar, pool, ser English-speaking driver w/van. favorable rates. **607-797-5573.**

Puerto Vallarta—Lux villa, fab ocean, pool, maid, sleeps 6. 516-829

Acapulco—Lux villa, 5BR, 6 bth, servants. Lo rates. Ownr 212-684-325

VILLA/CONDO/APTS
The Islands

St. Thomas—Awesome views, priv marble exclusive waterfront 4BR 4bth, decks, maid. 8 guests. Min 1wk. eves. 718-523-4567. Wkday 718-380-1

St. Thomas, Cowpet Bay—Lux 3BR, waterfnt, sports, maid, ownr. 516-671

St. Barts, FWI—Priv beachfront vi Lorient, slps 10. **OR - a house** in Fr Country Manor. Ownr 212-724-9855

CROSS COUNTRY
New England

Deluxe X-C Ski Wknds—Beginners come. Breakaway Vacations 212-722-

HEALTH AND FITNESS

ːw *York Health And Fitness* is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads;
0.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print
lowed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time
ːertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone
ders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y.,
Y. 10017, 212-971-3155. **Contact Ray Alvin or Mike Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

cal Electrolysis—By professional
; in Dermatologist's office. Individ-
obes. 30 E. 76th Street. 212-249-3050

'eur Du Soleil Tanning Salon
h "Unlimited Tanning" $90. In the
Greenwich Village 212-645-6691.

lectrolysis—In your home. Mod-
718-997-7586. Salon available.

ysis-IB Probe, Facials, Waxing.
zed equipment, disposable or
l probes available. Lenore Valery
est" - 23 leading beauty editors
ee. W. 57 St. **212-757-6585.**

l Electrologist—Disposable
Comfortable atmosphere. Gentle
t. A. Helen Solimine, 1198 3rd
'0) 212-879-1053

of New York—Electrologists
ng exclusively in the Insulated
Probe method, for permanent re-
h comfortable treatments. Free
ːion. $70 per hour. 160 East 56th
oor. 212-980-0216.

ic Facial Toning—Look years
I. Ankner Assoc. 212-988-9685.

AN BEFORE YOU TRAVEL
Dnly Wolff System Sun Center
RIAL 202 E.83rd St 212-517-5700

OLISTIC HEALTH

Words—Unique body works.
ːcess, days, Nassau. 516-829-7768

European Registered Nurse—In Bayside Therapeutic Rubdowns. 718-279-0303

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Relaxation—Mid-Manh. Turkish, muscle kneading. Ladies pampered 212-986-1955

MEDICAL

Back Pain?—Chiropractic can help! Office & house call info 212-873-6695

Experienced Acupuncturist/Internist—Ling Sun Chu, MD 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

PHYSICAL FITNESS

Beach Body LTD—Private Fitness Trainer. In home or office 212-247-6934.

Body Sculpture For Women—By a woman in your home. 212-678-8357

Exercise Without Exertion · Lose Inches
Isometric TONING TABLES do the work
FREE TRIAL 204 E.84th St 212-439-9800

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Specialist—One-on-one personal programs, home/gym/office. 718-424-3244

WEIGHT CONTROL

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
J. Lavigne, MD **212-879-4260**

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

MEDIFAST® at Renaissance
The Total Fast
when you have a lot to lose
The Partial Fast
when you want one meal a day
The Limited Fast
for those stubborn few pounds
·· individually designed plans
·· *medically supervised*
·· one-on-one nutritional counseling
·· possible insurance reimbursement
RENAISSANCE MEDICAL GROUP
(212) 686-3131 midtown location

Overweight? Smoking? Stress?
Experienced Board Certified Specialist.
Wide variety - medically-proven programs
(212) 427-9066 Park Ave. Location

DiET-FAST® at MD CONSULTANTS
FULL FAST · 5 tasty shakes a day
MOD FAST · 4 shakes plus salad & meal
MINI-FAST · 10-15 stubborn lbs. to lose
THE DiET-FAST® DIFFERENCE
DiETFAST shake, pudding, hi-fiber cookie. Computer body fat analysis. Ind. behavior modification and nutritional counseling. MD supervised, reg. dietician. Insurance assistance. 8 locations. Free brochure and information.
MEDICAL DIET CONSULTANTS
212-840-2121 1-800-MD-5-DIET

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

Hypnosis For Weight Control
Proven approach for permanent results.
Available at **The Stress Less Step.**
48 East 61 St. **212-826-6222**

Lose 10-20 Lbs—One week at the gracious Russell House, 611 Truman Ave, Key West, Fl, 33040. 305-294-8787.

Medifast Weight Loss
Acupuncture/Smoking Control
MD Supervised 212-206-0629.

NEW BULIMIA DRUG HELPS 90%
Stop binging with NO weight gain.
PhD. specialist. **212-505-9898**

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377**

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

ENTERTAINING

BOAT & YACHT

C TALL SHIP—Private 76' Sail
ıarters to 45. 212-363-5556

New York Aboard Dolly Madison
Yacht parties - complete cruise,
open bar from $39.95. Metropoli-
ise Line. **718-351-9395.**

f Yachts—The best yachts for
events, corporate parties, wed-
ıd good times. 212-969-0241.

Manhattan Yacht Charters
in from 2 to 600 guests! Complete
ervices on land & sea. Corporate
private parties, special functions.
212-772-9430

ate Yachts For Special Events
N.Y. Harbor all year since 1972
York Yacht Service. 212-307-0985

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Weddings, bar mitzvahs, corp. Marquis Caterers, **718-769-7010.**

SILVER SPOON CHARTERS
Corporate & private parties from 2-400.
Weddings, graduation parties & for any special event, we are the perfect choice.
212-732-9470

· THE YACHT BROKERS ·
Luxury Yachts For Events Of All Sizes.
Catering by Mark Fahrer 212-243-7155

CARICATURES

Caricatures By Mike Valentine—Bar Mitzvahs, parties 203-483-1120

Caricatures By Puglisi—Sign boards, 1/2 off. Shirts, gifts, ask. 718-631-3157

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-675-6224.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-645-3918.

Caricaturist Russel Harvey—Fast, Funny and Friendly. 212-254-8927/914-834-4079.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

My Caricatures—Your place, anytime, any face! Call Rhonda, 718-499-7351

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

ENTERTAINMENT

Dynasty Comedy Magic Strip—Sexy balloons. Strip/belly. Tasteful! 212-599-7576.

ENTERTAINMENT CONNECTION
Professional Performers For All Occasions. Bands, Mimes, Magic, Face Painters, Dancers, Jugglers, Stilts, Customized Themes... **212-534-7277**

ALWAYS ENTERTAINING
Elegant Entertainment. Every Occasion. Special Event Productions. Face Painters, Mimes, Jugglers & Dancers. **212-255-9540.**

Magic!—Urban renewal for the mind, thousands laughed a lot. 212-873-1111.

TELEBOUQUET® WORLDWIDE
Send big, beautiful bouquets of balloons, flowers, roses, fruit baskets and champagne anywhere in the USA.
24 hrs. 7 days. Same-day service.
Order toll-free: 1-800-222-SEND.

Baskets With Style—A gift no one ever returns. The Purple Door, 212-627-4076.

Continued on next page.

Continued from previous page.

ENTERTAINMENT

ROYAL ENTERTAINMENT
Superb Mimes, Jugglers, Magicians and unique Theme Characters plus creative Murder Mysteries. **212-781-1440.**

Palmistry, The Tarot, Numerology—By registered psychic. 212-737-6290.

JOSH SANDS'
"This Is Your Life" · Roast-A-Gram
201-679-0874 references 212-713-5330

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Bellygrams M/F Strip—Gorilla, bag lady, Sing, hula, Mickey Mouse. 212-371-1507.

Instant Superimposed Photos—Great mitzvah, promotional idea. 201-994-4113.

Psychics—Tarot, astrology, palms, ESP, magic, hypnosis, 212-599-7576. Ages 7-70.

PARTY ART PRODUCTIONS
Featuring Philip Herman - Caricaturist
Zippy The TV Chimp & More
914-357-3318

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795.

The Joke's On You! Inc.—We perform practical jokes, situation comedy. All occasions. Private/corporate. **212-586-3700.**

Fantasy Photo Party Favors—Perfect Mitzvah, superb ideas. 212-517-7870.

$55 $55 $55 $55 $55 $55

STRIPPERS · STRIPPERS

Celebrating Our 8th Anniversary
THANK YOU NEW YORK
Pink Gorilla, Singing Dancing Chicken
Naughty Cop, Saucy Secretary, Bag Lady
$55 $55 $55 $55 $55
Serving Tri-State Area AE, MC, VI
EASTERN ONION 212-741-0006.
201-325-7713, 914-963-6959, 516-352-8778

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. 212-475-6363. AX/MC/VI.

Psychic—Internationally respected. Koury, 212-971-5638, 914-657-8308.

--- UNIQUE-GRAMS ---
Unusual Entertainment Deliveries
Robots, Jesters, Strips, Princesses, Cupids, Hitmen, and many more. **212-421-3380.**

Superstrippers—Good nudes travel fast. Choose from photos. 212-794-1393.

SNEAK ATTACK
Performing telegrams, Promotionals,
Party planning **212-420-1190.**

Theater-To-Go Pee Wee Herman, Joan Rivers, Madonna, Mayor Koch, Dr. Ruth **Murder Mysteries. 212-794-1393.**

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

CLASSACT STRIPPERS
"When Your Party Really TAKES OFF."
Belly Dancers Too! **Call 718-482-7464**

SERVING OVER 1492 CITIES
Corporate Accounts Invited
Custom balloons, Chocolate anythings.
Complete local & nationwide events.
BALLOONS-TO-YOU NATIONWIDE
(212) 466-9274 • (516) 868-2325
7 DAYS • Same Day Service

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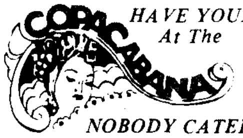

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Box Number

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ıething...—Very pretty, bright, ul Manhattan professional ıard all these years only to find nt all of those romantic, corny you're like-minded, semi-Jewish t to explore commitment, please e/photo/phone to: NYM S750

Serious Relationship Sought—Non-jaded Jewish professional Manhattanite seeks Jewish professional female: nonsmoker (27-34), who is bright, athletic and enjoys life's good times and understands its adversities, who appreciates a caring man, playing no games. If our values are shared, *a meaningful commitment will occur: the* timing is right. Phone/photo. NYM B303

Affectionate, Attractive, Caring—Older NJ psychologist seeks attractive woman for a loving, enduring relationship. Please include photo and phone. NYM B341

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Tall, Deep and Handsome—Jewish, professional, 37. Keen, cultured and quick to quip. Athletic and adventurous but true. Seeking generous woman (27-34) high on life. Photo/note. NYM M193

Pretty Jewish Female—25, seeks male, 24-29, non-smoker, for steady relationship, and as possible travel companion in Australia! Photo a must! NYM B335

Fit, Active, Single White Male—38, seeks dream girl for sincere, open, intimate, deeply committed relationship. Cuddling, hugs, kisses. Photo/note. NYM S065

Extraterrestrial CEO Seeks Celestial—UFO (Unique, Fit, Optimistic) lady for long-term, stellar voyage. I'm a gentle, caring, quite handsome, successful male, sophisticated, funny, 37, lean, 5'9", Jewish, high morals, wealthy. My copilot is an enchanting, elegant, extraordinary beauty, *20's, slim, sexy, marriage-minded non-*smoker. No photo, no reply. NYM S732

Ivy League Wasp—Seeks refined, attractive female, non-smoker, 40-50, under 5'6"/135 lbs. Interest in sailing, tennis, etc., would be nice. NYM B281

Attractive Male—140 lbs, 5'7", 51. Special interests: classical and modern music, painting and sculpture, museums, science, quality films, current affairs. Enjoy good conversation and a sense of humor. Like the outdoors. Field is computing. Looking for a sensitive woman with similar interests, in the NYC area, desirous of companionship, romance. NYM B309.

Okay, Call Me "Picky"...—Top-drawer beauty, 35, warm/independent, smart/creative, stable/silly, successful, realistic optimist, Jewish 2 days a year. Looking for happy, great-looking, level-headed, terrific man, 32-38, easy smile, self-assured *strength, who knows what's funny/* important, looking for me. NYM M150

Very Successful—Established entrepreneur, reside midtown, 39, 6', slim, good-looking, sincere and fun. I'm finally ready to get serious with that special woman. You're 27-35, intelligent, independent, tall, slim and very attractive. We'd be friends, lovers and partners as we grow together. Current photo. NYM B257

Luck Be A Lady Tonight—I'm a very successful NY entrepreneur, who enjoys working hard and playing hard. We can either helicopter to Atlantic City for a couple of nights or Concorde to Paris and on to Montecarlo and the French Riviera for a couple of weeks. This silver fox in his late 40's would like to find a lovely health conscious woman 25-34 to share this life style with. If you are attractive, in good shape and a non-smoker take a chance and send a note and a photo. NYM M192

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Offbeat Intellectual Businessman—Last scion of a decaying stock. Successful owner of a company involved with books, graduate-trained in psychology, compassionate, irreverent, informal, nonreligious, nonsmoking, with a somewhat dry sense of humor, 5'8", 40's and, oh yes, quite good-looking. Seeks warm-hearted, quick-witted, fiesty woman (late 20's-early 30's), to start a family. Prefer gorgeous genius; willing to negotiate. Phone/photo appreciated. NYM B308

Lean, Muscular, Blue-Eyed Attorney—33, Jewish, 5'10", 155 lbs, strikingly handsome, extremely successful, literate, charismatic, romantic and funny. Seeking professional woman, 22-32, with knockout good looks (actress or model-type) in great shape, with style, warmth and gray matter to spare. Photo a must. NYM B321

Single Gentleman—Fit and healthy 64, successful, bright, cultured, witty, moderate and honest. Seeks a comely, single, secure, sensual, perceptive, emotionally mature lady for mutual love and respect. Photo. NYM S774

Beautiful, Sexy, Tall MBA, 31—Slim, athletic, successfu woman (Christian) seeks intelligent man with wit, charm, a sense of humor and strong values. Photo/phone a must. NYM B325

Adjectives Got You Down?—Does your mother always say "what was wrong with him?" Are you tired of GQ millionaires with Caribbean homes and perpetual tans. Tall Jewish man, 30, with cute looks and paleness in winter looking for Jewish female who's real and wants to capture one good man but not hold hostage. Independence, *down-to-earth, athletic, pretty and* slim would be good qualities to have or reasonable facsimile. Someone who's not easily depressed and easily smiles someone who thinks Broadway and cartoons are a equally good form of entertainment. Am I asking for too much? Let me know. Note/phone/photo please. NYM B345

Bright, Loving—Athletic Jewish man, non-profit exec (Israel), travel, music, dancing, movies, wants bright, lovely, family-minded woman. Photo. NYM B252

Exuberance Is Beauty—Skier, sailor, swimmer, show-goer. Beautiful (5'6", 30's), brilliant (Ivy), blond, curvy. Seeks sweet, sexy, successful, tall, blue-eyed Jewish man to make her heart sing. NYM B216

Photographer-Artist, Good-looking—Barnard grad seeks Jewish gentleman (non-stodgy 36-46) for serious designs. Princes, leave armor home. NYM M163

Very Pretty, Very Very Funny—Single white female, mid 40's, seeks intelligent and energetic man who can take a joke or three. CEO's preferred. NYM M164

I Am The Someone—Better you know is out there. You are a sublime, single female (20's, tall). Photo. NYM B290

Montclair Woman—Warm, bright, attractive, 34, mental health professional. Loves conversation, rock and WNEW-FM, tennis, comedy, theater and romance. Seeking sensitive, bright, fun-loving, professional non-smoker, 30-40ish, interested in developing a true partnership. Letter/photo/phone, please. NYM M166

Beauteous Blond Sought—By very handsome Wasp gentleman (30). NYM B261

Tender Lady, 49—Has brains, looks, talent, insight. Seeks artist/writer/other sweet, visionary man. Photo. NYM B251

Ex-Attorney—(Now having fun). Intelligent, good-looking, emotionally and financially secure, 35. Seeks woman, 22-34, with inner strength and a creative spirit. Photo appreciated. NYM B288

Arts Professional (Old Masters)—38, seeks intelligent, tall, thin gentleman with great love for the fine arts. Letter, photo please. NYM T350.

Very Handsome—Jewish, 29-year-old CPA, MBA, 6'0", 175 lbs, who loves sports, restaurants and good conversation. Seeking attractive woman, 21-29, with similar interests, who is looking for the start of something special. NYM S694

Energetic And Bright—Pretty and petite Manhattan attorney, 37, serious yet playful personality. Looking for good, intelligent and accomplished professional man, 35-45. Note/photo optional. NYM B272

Gentle, Caring, Playful Intellectual—Westchester man, 41, pleasing to look at and to know deeply, wants to love, be loved by and marry an intriguing, adorable woman. NYM B286

Vibrant, Good-Looking—Young 51, professional man, enjoys dancing, theater, dining out, active one-on-one sports, good health. Interested in meeting a woman who has it all together with a sense of humor and wants to share the joy of life. NYM M172

Happy, Attractive Female—30, 5'6", seeks blue-eyed, sophisticated male, 35-45, who has an MBA brain and an MSW heart and is ready for serious relationship. Photo/phone/note. NYM M174

Rarefied Art Dealer—With extraordinary visual sensibility, who is vain, self-indulgent and cannot abide fools, seeks utterly enchanting male to love me, 40-50's. NYM B287

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Magnificent, Elegant, Sensuous—Statuesque, 5'7" brunette, mid 30's, Jackie Bisset look-alike, successful art dealer, romantic, intelligent, secure, seeks male counterpart, 40-55. Photo/note/phone. NYM M148

Hazel-Eyed Adventuress—Petite, vibrant, corporate lawyer, 32, daydreams of safari over plains of Africa with strong, kind adventurer who wishes to share life's everyday experiences as well as those which may only happen once in a lifetime. Photo appreciated. NYM B244

Sincere, Sensitive, Sexy—30, Jewish, 5'6", slim, adorable female entrepreneur. Seeks charming, playful, warm professional male whose passions include laughter, cuddling, simple pleasures and cappuccino. Photo. NYM M177

Very Attractive, Blond Female—28, intelligent, energetic, enjoys spontaneity, European travel, home renovation/design, New England, skiing. Seeks traveled, fit, successful professional (architect preferred), 27-35, Christian, with similar interests. Photo/note/phone. NYM M112

Tall, 6'4", Adventurous—Impulsive Leo, spontaneous 41-year-old romantic. Seeks a spiffy, 30ish Wasp lady - must be a spirited, classy, energetic lady who enjoys sports, movies, travel and beaches. Intellect, informative history and photo a must. NYM B285

Female Seeks Male—Very attractive, 24, successful, outgoing. Photo. NYM T352

We Interrupt These Personals—To bring you a missing person's report. A lovable, witty, attractive Jewish female, 25, was last seen in a social rut. She is believed to be looking for a bright, charismatic, fun-loving Jewish male, 25-35, to be her accomplice in travel, skiing, theater and Chinese food. She is unarmed, yet dangerously irresistible. Finding her will be your just reward. NYM B344

Honest, Kind, Athletic—Jewish professional male, 38, 5'8", dreams of a sincere, under 35, educated, fit, insightful woman. Photo optional. NYM S716

Successful, Good-Looking—5'9", slim, 50, intelligent, worldly, interesting, sensitive. Looking to meet very attractive lady, 35 to 42, preferably European or South American or non-New Yorker. Let's meet at your favorite restaurant on our first date. NYM B295

Handsome, Trim And Sexy—So I've been told. New to the singles scene, Ivy League type in his early 40's, who owns his own companies, loves tennis, travel and fine dining. Seeks a beautiful counterpart who would enjoy the finer things life has to offer. Phone/photo a must. NYM S724

Unique Lady—38, tall and attractive, seeks very intelligent man who appreciates simplicity as well as sophistication, loves nature and has vision, with acceptance and love. NYM B208

Let's Turn Strangers Into Sweethearts—This vivacious, great-looking, Park Avenue, green-eyed redhead wants you if you are attractive, successful, romantic, 50-62, possess a beautiful soul and desire to laugh at this wonderful world together. Photo/note/phone. NYM B242

Tall, Dark, Handsome, Secure—30-year-old company owner/president. Seeks attractive, slim, sophisticated Jewish lady, 22-30, who hasn't forgotten how to be playful and romantic, to share a life that will be bicoastal, exciting and fun. Send hand-written note and photo. NYM B220

Slim, Sexy Lady, Beautiful Smile!—Bubbly! Seeks honest, outgoing man, 44-55, to share the tender moments and adventures of life. Please send hand-written note and photo. NYM B221

Shapely, Sexy, Dark-Eyed Beauty—A recent single, seeks to share life with a distinguished man, 35-45, who is fun-loving and romantic. Send hand-written note and photo. NYM B222

Trip The Light Fantastic—With a stunning, loving, elegant, slim, 5'5", blond professional woman in her 40's, she loves the excitement and adventure of the city but lives in the country. Gets energized by Sting - can relax to Mozart. Loves film, theater, dining out, travel and sports. Interested in sexy, playful, fit, good-looking man with a great sense of humor. Must be intelligent and cultured and a good communicator. If you are 35-50, and are looking for a special relationship, come take a ride in my sports car and together we'll explore 'Brights Lights, Big City'. Note/phone/photo. NYM M161

NY Woman, Cover Girl Face—Stunning blue-eyed blond, somewhat shy. Seeks sensitive, honest Jewish man, 25-35, to love and admire. If this describes you, please send hand-written note and photo. NYM B224

6' Brunette 30's—(And when I put on r
high-heeled sneakers, look out!). T
exec, best-selling author, occasio
model (billboards!). High-spirite
Fairfield County-raised. NYM M154

Single Male—50, 5'6", professional. E
joys theater, dining, dancing, long wal
biking. Seeks uninhibited female for lo
term relationship. NYM B291

Jewish Female JD—Slim, pretty blo
seeks tall, handsome, Jewish male MD/
DMD, 34-42, to share theater, travel,
love, future. NYM B227

Style And Humor—With looks to m
NYC Jewish male, 38, 5'10", 16
owner of successful company, seek
company if you are a romantic w
26-38, attractive, fit, bright and l
laugh. Photo/phone/and note. NY

Class Act Looking For Classy
Divorced Manhattanite, 59, who l
and all it offers, would enjoy the c
of an honest, intelligent, attrac
over 44, to develop friendship and
ies. Note/phone/photo. NYM S7

Med Student, 26—Looking for
classy, old-fashioned Jewish fem
joy both the finer and simpler
life. Will exchange note/photo. N

Classical Music-Loving En
Sensitive, passionate, attractive,
seeks the woman he knows exi
confident, intelligent, humorou
47, sexy, slim, pretty and in touch
senses. Brief note and photo to
Fairfield, CT 06430

Smart, Slim, Sensitive—Pretty,
5'9", warm, professional Jewish
enjoys travel, dining out, skiing, b
sets. Seeks bright, sincere, fit, t
smoking, professional Jewish n
sense of humor, 26-34, for friend
future. Note/photo. NYM M160

Smart, Sexy And Pretty At 40–
NY, risk-taker with rock 'n' roll
fairly holistic view. Seeking out
intelligent, fit, successful, non-
partner for life (35-45). NYM B2

Wall Street Partner, 39—Good
athletic, very sophisticated, loc
meet cover girl-type lady who li
first class. No photo, no reply. N

Chemistry Is—A highly attracti
shapely blond - a youthful
insightful PhD, Jewish, 42. And
venturous, very secure, interes
plus. Bio/photo for exchange. N

I'm Rich, You're Beautiful—
handsome professional, 50, seeks
beauty, 20's-early 30's, for romanc
glitter. Photo/phone. NYM M175

Are You A Full-Figured Woman
then this cute, warm male, 33, wo
to hear from you. NYM M132

White Male Catholic—Single, 3
ant architect, native New Yorke
guitars, sports, blues. Not concer
status. Wants to meet single fema
olic, 34-39, intelligent, sense of hu
tive. Send note and photo. NYM

Lovely And Loving Woman—
30's, with positive outlook on li
caring and sincere man, under
wishes marriage and family. NYM

Beautiful, Brilliant, Independent
Seeks tall, fit, humored, secure Wa
a brain, 25-35. Photo helps. NYM

·ee Toaster Oven—If you make it to the ird date. Pretty, professional lady, lookg for a male counterpart for serious retionship, 42-52 years. NYM B203

·etty, Down-To-Earth Woman—40, wish, professional, 5'5" and slender. Afctionate, easygoing and smart with a ady laugh and a charming way. Seeks ·ntle, straightforward, enthusiastic man similar age, who is marriage-minded. ›te/phone. NYM M162

utiful, Slender, Great Personality!—ht woman, 34, loves tennis, the out·s and lots of cuddling. You are warm, , secure, 30-45. Photo. NYM B324

Not??!!—Optimist, good-humored, ssional, European background, ı. Seeks an attractive lady, 46-53, 10", for a meaningful relationship, al marriage. Recent photo please/ ›ne and address. NYM B299

ngland Girl—32, warm, witty and ·", slim, pretty MBA. Seeks serious ·hip leading to marriage with tall, financially secure, Christian 0-42, for feasting and breeding in Bio/photo. NYM S727

Condition, Truly Beautiful—an lady, 34, blond, sensuous, ntelligent, sophisticated and inde. Seeks a very handsome, tall, in·, successful, warm and caring an. Photo a must. NYM B264

ooking Male—34, 5'10", Jewish onal. Enjoys movies, long walks et evenings. Seeks warm, pretty, ıale. Photo please. NYM B266

ive, Classy Brunette—5'6", 34, r, sincere, slim, outgoing, full of and life. Seeks fun-loving, romanessional Christian male, 38 plus, to l the wonders of life. Note/phone/ lease. NYM B265

'rofessor—Seeks unusual lady, ıeauty, brains. Photo. NYM B269

orsman/Intellectual MD—ıme, sensitive, 34, seeks smart, at, nonsmoking woman who is satish herself. Photo. NYM S753

ı, Attractive Woman—Successful nent banker, Christian, non·, 36, 5'8", brunette. Is sincere, sen›wn-to-earth. Enjoys giving and re, hugging, beaches and city. Seeks ıful gentleman who is willing and appreciate a real gem, for a comrelationship. Photo/note, please. 3267

itment, A Dirty Word?—31, JD, wish, handsome, amorous, with interests, hopes not. Seeks attractvish woman, 28-38, for romance 3io/photo/phone. NYM M176

Attractive, Athletic—Jewish, Ivy ɛ, investment banker, 29. Enjoys ski-VT, summers in the Hamptons and Mexican food in the city. I am seekıt unique NYC woman, 20-30, who ıtiful and well-built (actress/model , educated, witty and not hardened city. She should be tired of wimps, vant a take-charge man. Photo/ ·, mandatory. NYM B268

ısional Jewish Male—Seeks gregarimale counterpart, under 45, for conion, friendship and companionship. photo, please. NYM B282.

Vivacious Brunette Broadcaster—31, pretty, slim, likes cuddling, baseball, country drives, seeks man who is warm and bright. Boyish charm makes me melt. Make me laugh and win my heart. Photo optional. NYM S704

Handsome, 29, 6'1", Green Eyes—Jewish, successful, looking for a very pretty, warm and exciting lady who possesses a touch of class. Photo a must. NYM B245

Quiet Fire—Attractive blond, 5'7", slim, Catholic, marriage-minded woman in late 30's, seeks a warm, sensitive man with a good heart and happy spirits, who'll be my lifelong best friend and lover. NYM M152

Successful, Single Male PhD—Scientist, handsome, healthy, 39 (look much younger, if it matters), 5'8"/145, black hair, brown eyes, non-observant Jew, California transplant, NJ resident, multilingual, strong sense of humor and realism. I like animals, the beach, swimming, live music, good films, stimulating conversations, quiet times. I do not smoke/drink and do not like the big city life style. Seeking attractive, educated, NJ-based, preferably never married, gentle and feminine, professional lady, emotionally and financially stable and independent with a healthy life style, approximately 28-35, prefer light hair/eyes, for long-term relationship/ marriage. Biography/photo. Lehitraot. POB 150, Cedar Knolls, NJ 07927

Seeking Someone Special—Attractive, appealing, articulate Jewish woman, writer. Seeks special, sensitive, sincere man, 35-46. I'm 37, 5', slim, have blue eyes and a warm smile, and love Manhattan, movies, music and mountains. NYM B270

Bright, Spunky, Attractive—Sophisticated, widely traveled Wasp woman, 33, in excellent shape. Loves sports (especially swimming, sailing), beaches, reading, dancing, traveling. Seeks similar man, late 20's-30's, nonsmoker, for fun and eventual commitment. NYM B271

Attractive Businesswoman—I am Jewish, financially secure, would like to meet a professional man, 35-45. Must be financially secure. Photo and a note a must. NYM T349

Looking For Indiana Jones—Beautiful, sophisticated, sensitive female professional, who's had her share of jungle adventures, seeks refined, accomplished Christian man, 35 plus, with an adventurous spirit. NYM M158

Successful And Attractive—Male illustrator, 33, 5'9", warm, intelligent and fit. I love my work and life but I need a sensitive, secure woman (27 to 37) to share it with. NYM B276

Attractive Lawyer—White Jewish male, 43, successful, kind, caring, good sense of humor. Looking for attractive woman, 35-45. Must be sensitive, good sense of humor, caring, warm personality. Please send photo and phone number. NYM T348

Female Designer, 35—Intelligent and pretty, likes skating and x-country. Seeks companionship and love with a nonsmoking man of childbearing age, who has a sense of humor, is kind, aware and honest. Note/phone/photo. NYM B248

Hero Wanted:—Tall, handsome, funny, athletic man - save me from the singles bars! Very attractive female, slender, 27, very athletic and fun, seeks fun-loving relationship and sincerity. Rescue attempts via note/photo. NYM M157

Pretty, Petite European Lady—52, seeks healthy, successful man. When, where, how can she find you? For happy life together. Photo/phone. NYM B250

Successful Lawyer—45, Ivy law and business school. Good-looking, warm, athletic, sensitive, sincere, with sense of adventure. Likes classical music, ballet, tennis and traveling. Looking for woman, 30-45, who is intelligent, educated, extremely attractive, sincere, warm and sensitive. Non-smoker. Note/recent photo a must. NYM H351

There Must Be An Easier Way—To meet! Got any ideas? Then write to this bright, beautiful, 5'7", Jewish professional woman, 32, who loves ballet, sports, travel and is looking for a partner to share life's ups and downs. NYM S713

Love Is Beautiful, Love Is Magic—This established, athletic, artistic, tall, dreaming man in 40's, yearns to share life with you - caring, warm woman in 30's or 20's. Recent photo, note and phone appreciated. NYM B253

Come Sail With Me—Billowing sails and beautiful sunsets beckon the lady who is bright, slim and attractive and would like to meet this Manhattan businessman with boat in CT. I've just turned a young 50, am tall, attractive, romantic, warm and caring, spirited, an avid sailor and seek a woman, 37-42, who loves sailing or would delight in trying. Photo please. NYM B259

Serious But Friendly Man—Would like to meet a woman in her 30's, who's got it together and who is also slim, 5'4"-5'7" and smart. I'm handsome, successful in business and enjoy life in both the city and a small town elsewhere. If you are interested in sharing some good times and maybe more, please write with phone number and photo, which is essential. Speak to you soon. NYM S711

Sincere, Attractive Professional—Sometime painter, slim, 5'10", 48. Seeks down-to-earth, slender NYC woman. Interests in music, art, history a plus. Note/phone/photo. NYM S707

Janet Jackson-Like Lady—Educator who loves ballet to sports, seeks any race male with class and superior looks, 28-38, for relationship. NYM S708

I Won't Settle—This very eligible 42-year-old, Jewish professional man seeks a truly special Lady. She must be Jewish, well-educated, professionally accomplished and secure, strictly moral and traditional, very sophisticated, never married, at least 5'4", no older than 35 and very attractive. Definitely not run-of-the-mill. I'm worth it. Manhattan/Nassau County only. Bio/ phone/photo. NYM S709

Pretty Blond Professional—33, slim, affectionate. Seeks sexy, successful, sensitive, fun Jewish professional for sharing special times. Photo please. NYM B260

Attractive, Romantic Lady—With southern roots, seeks tall, handsome, stable gentleman, 35-50, to share a relationship. Should like sports, art and adventure. Phone/photo, please. NYM S710

Pretty, Warm RN—Tall, slim, 43. Seeks affectionate, thoughtful, sensitive man, ready for a serious relationship. Love film, theater, humor, travel, cooking, good conversation and hopefully you. NYM B275

Tall, Cute, Huggable Stockbroker—35, lean, fit, interested in sports, jazz, dance. Seeks classy, perceptive, happy, very fit woman with great legs. Photo. NYM B273

Brazilian Lady—39, blond, very attractive, looking for friend who loves dancing, traveling, laughing and people. Age unimportant. Photo/phone. NYM B274.

Lovely, Exciting, Special—Young 47, professional, slender, 5'6", pretty widow who is classy/earthy, cerebral/physical, loving, lively, positive, stable. Seeks fine, active, accomplished, very attractive, together man, capable of intimacy. Shore/NY. Note/photo. NYM B280

I've Got It All...Except You—Co-op in city, house in Hamptons. Divorced, handsome, athletic, 40ish CEO, 5'8", seeks very beautiful, bright, classy, shapely lady, 28-40, to pursue love, life or just plain fun. Non-smoker. Photo a must. NYM B277

Attractive Jewish Widow, Teacher—Sunny disposition, 57, look younger. Enjoys theater, movies, travel. Seeks compatible mensch. NYM B278.

I'm Partial To—An alert, intelligent, kind man. If you are 42-53, and would enjoy a slim, shapely, successful, unusually attractive woman, please write. NYM S728

Be My One-And-Only—Captivating, intense, 31, Jewish photographer/nurse - impatient with nonsense - seeks high-energy level (both mentally and physically), successful man who can cure my restlessness. Note/photo. NYM T353

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Handsome Writer/Artist—Seeks dinner date. I'm 6', Ivy League, nice guy, etc. (but a workaholic). You're a cheerful, young, pretty woman from smalltown USA. Photograph appreciated. WW Box 21212, Midtown Station, NY, NY 10129

Beautiful, Vivacious Woman—Successful entrepreneur, early 40's, 5'5", to share good times, travel, life experiences with handsome, articulate, sensitive man. Photo, please. NYM H350.

Found: Glass Slipper—This prince owns a home in CT, financially successful, never married, Jewish, 29, tall and athletically built. The slipper belongs to a quality, willowy, 5'6" and over female, 20-30, who wants and deserves all of the great things life has to offer including a handsome and loyal man. All responses with photo answered with my photo. NYM B302

Attorney—44, 6'0", divorced, seeks bright professional woman, 35-45, interested in a serious relationship. NYM M179

Shapely MBA, Pretty—City woman (Manhattan), country girl (Westchester, Adirondacks). Excellent skier, tennis player. Enjoy kids and dogs; foreign films and ballet. Susceptible to family-minded, cultured, very bright man, 35-50, with a silly streak. Note/phone. NYM M180

Tall, Funny, Nice-Looking Man—45, not addicted to style, status or red meat. Seeks trim, affectionate, down-to-earth woman under 40, who's ready to be slowly wooed and won. NYM B304

Talk, Laugh And Argue—With bright, creative woman, 39. Seeks long-term relationship. Phone/photo/note. NYM S729

Warm, Witty, Attractive Woman—43, values sanity, kindness, humor, good talk, affection, friendship and you? NYM M181

My Brother's Right!—I guess I am in need of rescue (social/matrimonial?) from labors of developing own small business. Are you single Jewish male, mid 30's-40's? Canoeing and campfires? Forget it! Try dining out and movies. I'm slim, pretty, lively, good sense of humor. Good cook (great chocolate chip cookies). Knows Broadway and camp songs by heart. Not the greatest voice. I don't know Mets from Jets, so you can enjoy the game in peace. Respond with note/phone. NYM B307

A Most Eligible Bachelor—I lead a beautiful, exciting life and would like to share this with you. I'm handsome, very successful, Italian-American, 43, 5'11", thin, elegant yet earthy. If you are a beautiful woman, 27-39, slim, good-humored and possess class and sincerity, then please send photo/letter/home phone. NYM S730

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, exotic autos. Seeks very pretty Christian lady, non-smoker, to 35. Box 204, 1202 Lexington Av. NYC 10028.

Westchester Professional—Attractive male, 31, 5'11". Seeks slim, pretty female, sense of humor. Photo/note. NYM M183

Loft Man—Upbeat, offbeat, adventurous, tall, trim, tasteful and handsome, 40. Seeks funny, easygoing, good-natured, red-blooded woman with a twinkle in either eye, 25-35. NYM M184

Tall, Evolved Journalist—42, seeks slender, sparkling beauty, 30's, with depth and class, to share love and a big life. Letter/photo. NYM B312

Attractive Brunette—Petite, 38, white female, intelligent, outgoing, sincere, good sense of humor. Seeks same in a 35-45, professional male for meaningful relationship. Enjoys travel, theater, cooking. Bio/photo/phone please. NYM M185

Exotic Natural Beauty—Artist/entrepreneur, slim, healthy, 39. Offers emotional oasis to funny, very successful, romantic, fit man who becomes my best friend/lover. POB 343 FRC, NYC 10009

Friendly, Sincere Jewish Male—36, 6', seeks pretty, caring female. NYM S731

Up, Up And Away—Mild-mannered reporter, seeks out-of-this-world female, late 20's-mid 30's. I'm a man of steel with a heart of gold who enjoys flying and dislikes green objects. NYM B310

Far From Perfect But Fun—Easygoing, petite, attractive Jewish female, 42, French-born, multilingual, romantic, caring, professionally successful with joie de vivre. Ready for steady and fun relationship with financially secure white male, 39-52, with good sense of humor. Letter/phone/photo. NYM B311.

Style And Substance—Just back to NYC, European-born, Jewish, Ivy MBA, consulting exec, 34, 5'7", athletic, successful and happy. Seeks compatible beauty. Note/photo and phone please. NYM B314

Wanted For Chemistry—Harrison Ford type, 30's. White male professional, 5'8" plus, athletic build, who likes soft, slim female (me), I'm shy, quietly serious, so I dearly appreciate good humor. I like fine arts, antiques and homeiness. Note/phone/photo. NYM B326.

Well-Bred, Beautiful Redhead—Graphic designer/illustrator seeking a professional, sporting gentleman, 33-48, to share a world of spiritual curiosity and adventures in the natural as well as cultured environments. Photo, please. NYM S733

I Think I'm 39 And 1/2—But I'm really in my 60's. Tall Manhattanite, seeking dynamic woman with whom to enjoy whatever. NYM B317

Female TV Scripter, 23—Seeking 25-35-year-old college grad for steady pen pal. NYM M186

I Get Excited—About sharing laughter and romance with an attractive, successful Jewish male (35-45) who likes spending good times with a very pretty, slim, soft and caring, intelligent lady, ready for next step beyond friendship. Photo. NYM B319

Prominent, Provocative Law Man—33 and handsome. Seeks attractive Jewish female, 25-32, who's got it all except a husband. Nonsmoker. Photo. NYM M187

Wanted: Female MD—28, dark hair, 5'7", energetic, to share intimacy, companionship, fine dining plus other benefits. Do not miss this opportunity if you fit this description. NYM S738

The Role Of A Lifetime!—Woody Allen look-alike with more charm and less angst wants you to star with him in - "Love and Marriage and Kids". Seeking very bright, very attractive, very fit and very down-to-earth co-star (but will take 3 out of four). This is no test, it's reality. NYM B322

Club Med Was Wonderful—But you weren't there. This pretty, vivacious, smart lady has her "hands up" for you: a successful, personable Jewish man, 28-36. Photo helpful. NYM B348

Very Attractive Female—Desires fun-loving, sincere white single gentleman, 45-60, to share country drives, and picnics in the park. Love Manhattan, travel and ballet. Strong desire to try hot air ballooning. Note/photo please. NYM B327

Sexy, Smart, 10 Plus Lady—Seeks dynamic, accomplished Jewish man, 40-50, for chemical reaction. Photo. NYM M191

Asian-American Damsel—Awaits White Knight. Ravishing, tall, slender entrepreneur, 33, seeks to indulge one tall, fit, gallant overachiever, 35-43, with great sense of humor. To share marriage, family and other fine things. NYM S760

Sensual, Sensible Lady—Very pretty, petite, slim, long-haired brunette, great sense of humor, 36. Seeks confident, humerous, successful man for friendship, love and commitment. Note/phone/photo, helpful. NYM B329.

Would You Like to Dance?—32, Jewish male, successful in his financial endeavors, enjoys cross country biking and ballroom dancing. Would like to meet a young lady, under 30, to share life with. NYM M195

I Ain't 40 Yet—High energy, Jewish woman. Likes Club Med, skiing, aerobics, cappucino, two kids, Fire Island, movies, and linguine with clam sauce. Seeking man, 30-45, who wants to have fun, but isn't afraid of commitment. NYM B331.

Can An Alluring, Intelligent—Funky woman with country soul find love and happiness through a NY Magazine ad? If you share interests in creativity, athletics, health, learning, jazz, family and humanism then your letter/photo will be my answer yes. NYM B332

Intellectual, Idealistic Professional—(3rd world develpment), 56, trim, athletic, young apperance/outlook, seeks warm, caring woman. Photo, please. NYM M197

Get The Picture?—36, blond, blue-eyed, Jewish artist/art therapist, many-sided, passionate woman seeks insightful, compatible lover of the arts, to begin our own collection. NYM S751

Spontaneous, Open, Sensual Woman—Slim, 49, Westchester, a little crazy. Seeks brilliant, nonsmoking, centered man. Money, looks and geography are unimportant. NYM B338

Champagne And Flowers—Corporate reports and the Wall Street Journal. Pinstripes and rock 'n' roll. Tennis, sailing, karate too. Wall Street exec, 32, seeks warm, vivacious, intelligent, down-to-earth woman. Photo/note. NYM B334

Irish-Italian Gentle Man—Young 41, never wed, 5'8", slim, attorney, Queens resident. Seeks a petite woman of Italian descent who desires marriage and family. Note/photo/phone, please. NYM S756

The Best Is Yet To Come—I'm 40, slim, very attractive, 5'2", Jewish, successful, lover of life and a Manhattanite. You're a man with a good sense of humor, 40-55, equally financially secure, enjoy the best things in life. Phone/photo. NYM S759

Handsome Male—30, 6'4", well-built, Swedish-Italian descent, athletic business owner, 10 minutes from GW Bridge. Seeks nonsmoking, nondrinking, tall, old-fashioned beauty, 25-30, for possible life-time commitment. Please send bio and full-length photo. NYM G516

Once Jung And Easily Freudened—A
Adlerpated, now seasoned and comfo
ably vulnable, mischievously moral,
gentle rebel marching too his own orch
tra. Public interest lawyer, male, 39, see
winsome and saucy siren possessed
soul, wit, compassion and similarly
fashionable values. Photo, please. NY
M204

Handsome Gentleman Attorney—I
educated widower. Stable, success
warm, generous, 6', blue eyes, dimples,
good shape. Wishes to meet beauti
slender, warm and loving, educated,
cessful Christian woman (40-52) intere
in art, music, dining, travel, tennis
commitment. Note/phone. NYM B3

Born In The Fifties—With hte socia
sciousness of the sixties, the des
successd of the seventies and the n
awareness of the eighties. I am
white female. Are you a single
male? Photo. NYM S755

High Achiever—Investment ma
loves life, laughter, travel, roma
cuddling, very interesting bac
Are you goal-oriented, intelligen
tractive, 25-35. Ready for com
Manhattan only. NYM M201

Pretty Lady Wanted—By attrac
cessful Manhattanite execu
Jewish, 5'10", sensitive and sinc
letic and affectionate. Enjoy
travel, tennis, movies, music a
conversation. Looking to build
nent relationship with the rig
34-45, who is slim but shapely
sharing, stable, sincere and
earth. Photo/phone please. NYM

Gorgeous, Slim Knockout—2
Jewish male for serious relatio
have everything a man wants.
photo/bio/phone. NYM S757

Very Pretty, Very Slim—Blond,
39, high cheekbones, excellen
(works out), is looking for you -
ally available single man. I'm a
tanite (Christian background -
ligious), in a professional job - but
cannot easily meet men. I believ
cessful businessman or professio
is looking for someone like me. Fi
I'm stable - no dependents, don't
no heavy luggage from the past.
terests are intellectual, artistic,
I'm described as striking, femini
aggressive, funny, clean-cut, se
should be a fairly successful man.
that. Above all, be decent with
heart. Must be 42-55. Your letters
treated with dignity. Bio - age,
description and work. NYM S762

I'm No Bimbo—You are between
55 and are well-adjusted enough
the good company of a very attrac
telligent woman who is your cont
ary, rather than 15 years your junio
tall, slim, lively, successful profe
truly sophisticated but not pret
Nonsmoker, sense of h
unencumbered and looking for a
man with similar traits. NYM M2

Gay Woman, 30—Moving NY, sex
sincere, seeks same for romanc
macy. Let's see what develops. NY

Giant Season Ticket Holder—Pre
fectionate, straight forward
woman, loves sports, travel, books,
would like to meet a decent and
man, 35-45. Photo/note/phone.
M200

sic, Original, Successful—I May be the
ht man for you if you are a professional
man in her mid-30's who has post-
ned family and children until now, have
ense of elegance, a touch of whimsey,
yourself, have done some therapy, en-
the arts and the everyday. Drop me a
. Photo appreciated. NYM S763

Winner—40, 5'3", blond, seeks special
ish male looking for the real things.
oto/phone/note. NYM M206

re's More Of Me To Love—Romantic
hern woman (28, 5'11") is ready to
solo days and hoping to share
ures and passion. Maintains Park Av-
office by day and enjoys volunteer
n weekends. Interests include quiet
it walks, theater and travel. If you're
man who feels comfortable with
ve and are willing to take a risk,
send photo/phone. NYM B241

It—Creative, athletic, communi-
sensitive, handsome, Italian-
n male, 30. Seeks insightful,
ite, independent, attractive
r the best of times. Meet you at
hoto/note. NYM M190

Widower, 40's—Has everything
t a new mate. Seeks tall, very
lady, 30 plus - must be free to
ous life style. Photo/note. NYM

able, Beautiful—Slim mom, 43,
gist PhD. Seeks loving, ac-
d man. Photo. NYM B293

active French Lady, 45—Petite
green-eyed, warm, sincere, el-
oking to share new life with
n, upper class, 42-52, romantic,
in enjoying life to the full. Photo
NYM K831

e, Dynamic, Athletic—Jewish fe-
seeks male who has the guts to
dreams because he knows that
in life cannot be found unless it's
YM M171

e Comedienne—Who's currently
oking, 29-year-old Ivy league
suing a more conventional ca-
also Jewish, slender, athletic,
d witty. If you're a sensitive, very
it, non-smoking, athletic man
nfident but a bit on the shy side,
rite and send photo! NYM S717

nally Attractive, Intelligent—
d woman, 50's, good dancer,
male partner, 60's, urbane,
financially secure, non-smoker,
humor, who expects to get back
n he gives. Photo. NYM B292

art, Professional Jewish Male—
sexy and petite lady with a simi-
. Photo/phone. NYM M167

dsome Blind Airline Clerk—
ight, caring girl, 20-24. NYM S721

ing, Attractive—Slim lady with
gnity. Seeks fit, tall, Jewish pro-
male, 48-60, interested in ro-
nd sharing life's finest moments.
ne. NYM M169

Green-Eyed Blond—32, 5'6",
very attractive. Seeks handsome,
ful, witty man, 30-45, to enjoy
ight, city light, beaches, Met
etc... Photo a must. NYM M168

nan MD—Bright, slim, fun-loving,
s male friend. Phone. NYM S722

Pretty Japanese Lady Wanted—25-40, by young mid 40's, successful white male who likes sports, arts, music, and seeking long-term relations. Photo. NYM M170

Third World Beauty—Wanted by handsome white male, 40, 6', brown hair and eyes, financially and emotionally secure. For romance, exploring NYC, each other and the world. Note/phone. NYM B318

Nice Guy—40, fit, attractive, sensitive, seeks compatible slim female. NYM B330

Single Male Professional—36, 6'0", interested in meeting intelligent, career-minded female, 28-35, who has never been married and is looking for a well-mannered Christian male for friendship and occasional dating. A love for 50's-60's rock and roll, carousel art and NJ shore is a plus. NYM M146

I'm Not "Perfect"—But if you're looking for a special relationship with a happy, honest, monogamous and caring, 32-year-old, 6'2", 200 lbs, Catholic man from Brooklyn, please get in touch. I'm looking for that one woman, 25-35, wanting commitment, who can add that final touch to my life. All sincere responses answered. Please be patient - it may take time. Photo unimportant, character and honor are. Let's get to know each other. NYM B294

Good-Looking, Successful—White Christian male, divorced father, young-looking 45, feels/has energy of 30-year-old. Seeks caring female, 25-37, a little sexy, good figure, mind, looks, serious but likes to party, dance, outdoors, sun, fun, boating, Hamptons. *The better and simple* things in life for open, honest, lasting relationship. Letter/phone/photo a must. POB 101, Croton-On-Hudson, NY 10520

Got A Hungry Heart?—Pretty female JD, 28, seeks Jewish male, 28-35, who enjoys beaches, movies, sports and good times. Photo/bio. NYM S766

Wordly Lady Companion—45-50, for pleasant life style with young Florida senior citizen. Interestes art, travel, golf, nutrition. Phone/photo. NYM M212

Dynamic Widower—Successful, attractive, seeks classy, articulate, slim, Jewish special lady under 55. Recent photo, please. NYM M211

Michael Douglas-Type Seeks Jewel—Of NY. Handsome cancerian, romantic, sensitive, funny, investment consultant, 38, 5'8", bored with cubic zirconia, seeks genuine jewel, 25-40, pretty, slender, spiritually aware, to share weekend adventures in the country, at the beach, movies, bike rides in Central Park and Yankee baseball. Note/phone/photo, please. NYM S770

Mom Would Not Approve—But this workaholic daughter has decided to look beyond work by way of the personals. I'm a systems analyst looking for a nonsmoker, 28-36, who enjoys exploring NYC as much as I do. Here's to many pleasant *times* together. Note/photo/phone. POB 1662, Bowling Green Station, NYC 10004

Ciao!—You're handsome, tall, Christian, professional, witty, 27-37. I'm pretty, 30, sports, art, music, travel. NYM S736

Bikini Model—Ivy grad, sweet, petite, fun, 31. You: athletic, GQ, superachiever, 25 plus. Goal: true love. Photo. NYM M188

Fun-Loving, Attractive Widow—Trim figure, enjoys life, traveling, dining and dancing. Seeks successful, attractive, affectionate, intelligent male in 60's. Photo/phone. NYM S737

Slender And Pretty—Irish-American lady, 33, wishes to share life with a warm-hearted black gentleman. NYM S739

Disillusioned By Two Men—But still searching for Mister Right in his 40's, who would like to be with me. I am attractive, slim, tall, sportsloving, sensual and healthy. Note/phone, please. NYM M196

Tall, Handsome, Energetic—Very bright MD, 42, enjoys synagogue life, classical music, nature, thinking. Seeks attractive, cerebral Jewish woman, under 35, for marriage and family. Photo. NYM B333

Upper East-Sider—Pleasant, successful, athletic male, 55, seeks young Manhattan woman for a meaningful relationship. Photo important. NYM B336

All You Desire In A Woman—Beautiful, sexy, warm, shapely professional, Jewish, mid-thirties. Seeks special man with similar qualities. Photo a must. NYM S670

Glenn Close Type—Desires a fabulous attraction. Blond Jewish Manhattanite, 30's, ex-triathlete, great sense of humor, seeks nonsmoking, intelligent man. NYM S769

European Beauty—Sincere, warm, Jewish woman, 42, successful in real estate, would love to pamper a successful, attractive Jewish man, 40-55. NYM S768

Do You Believe In Magic?—Attractive, successful career woman, 40, wants to share stable life style with a man, 35-50, who has a sense of humor, and enjoys life. No smokers. Photo/phone. NYM B350.

Fine, Fit, Foxy—Fun 40's Wasp misses classy, contemporary, creative, curious, complete man, 38-50, for friendship. And more? Like travel, movies, exercise, good food, off-beat forays. No smokers/drugs. Photo helpful. NYM S765

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Four Great Opportunities To Celebrate With US!

April 4, 1988 -- OUR TIMES

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On Sale: March 28./Ad Close: March 22.

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On Sale: April 4./Ad Close: March 29.

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For information on special advertising rates for the April 1988 issues.

212-971-3155

Vivacious, Tall, Slim—Feminine, pretty, white Jewish female, businesswoman, upper East Side. Loves outdoors, sports, culture, dancing, great communication. Seeks attractive businessman or professional, 56-63, to share a loving, caring, happy relationship. NYM B337

Take A Chance!—Pretty, unique, classy woman, seeks that unique man for lasting relationship, from 35-41. Circle this ad, *you won't be sorry. Bio/photo necessary!* NYM B316

Only The Best—You are blessed with a unique mix of intellect and distinctive *natural* beauty. You are tall, slim, 30-35, and intellectually curious. You value independence, trust, family and a sense of privacy. I am 41, 6' and 160 lbs, and literate, with traditional values and strong character. If you are looking for an equal, monogamous partnership, please write. NYM S734

Shapely, Pretty Brunette—Young-looking 40, 5'5", Jewish, successful, down-to-earth. Enjoys rock music, movies, beach, good conversation. Seeks a man with a sense of humor who is equally secure - financially and emotionally - attractive, intelligent, creative and sincere. NYM B320

Sweet, Slim, Smart—Sexy, sophisticated, funny, fascinating, gorgeous, gracious, green-eyed blond female, design exec, age 31, seriously seeks a man of substance to love, honor and... etc. Photo/note/phone essential. NYM M202

CT Professional—48, blue eyes, 6'2". Interests include skiing, sailing, tennis, dining out, dancing, music and travel. Seeks slim female counterpart (35-44), spirited, highly intelligent, slightly athletic, in CT/Westchester for lasting relationship. Photo/note/phone. NYM S761

Beautiful, Warm, Jewish Female—Slim, youthful 40, with joie de vivre seeks successful, exciting, witty, loving man, 38-48. Photo optional. NYM M205

Seeking A Mate; NJ/NY—Very handsome male, divorced, youthful early 50's, 5'10", 185 lbs, brown hair and eyes, technical professional, nonsmoker, well-traveled, good sense of humor. Seeks very attractive, well-proportioned, gentile lady, 40-50, commitment-minded. Note/photo. NYM S758

Sensual Astrophysicist Seeks Same—Well, I was good in science. I'm a creative, successful woman, 36, looking for a man who's bright, funny, solvent, sincere and ready for a serious relationship. Please write. NYM M189

Adorable, Very Pretty—Classy, cultured, soft woman, 42, Queens resident, seeks successful counterpart. NYM B340

Zest For Life—Young-at-heart, blond, blue eyes, LI widow, 50, looking for her counterpart: bright, intelligent, sense of humor, 50-55. Let's test the chemistry and take it from there. NYM S712

Cute Actor, 22—White, 6', fit, seeks cute female under 28. Bye! NYM B258

ANNOUNCEMENT

Debra, NYC—31 years, 5'6", flight attendant who responded to POB 865, Plandome, NY 11030, please send phone.

NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 614

BY MARY ANN MADDE

at the drugstore:
"MAY I HAVE SOME CONDOMS, PLEASE . . .
(and a pack of cigarettes)?"

watching TV:
"I saw them both in an interview: I think 'Beauty' is really pretty, but the 'Beast' guy looks better in costume."

tea at the Guest house:
"Yo! Cornelia!"

Above, remarks in situ for 1988. Competitors are invited to select a single specific setting and devise a comment likely to be overheard.

Results of Competition 611, in which you were asked to supply definitions for invented words containing the contiguous letters ONCLA.

Report: MILLIONCLAIMS—many entries. Duplications derived from repeated prefixes and suffixes. Not definitions, doncha know. (Or doncla know.) Among famous prefixes: Ron. Don. Nixon. Moron (eek—wretched word). Moon. Melon. Lemon. Con. Suffixes: Clause. Claws. Claus. Claque. Clad. Clap. Clatter. Claret. Clamp. A few of the duplicated, verbatim: NONCLAD—nudist. NIXONCLAIM—"I am not a crook." CONCLASH—prison riot. SWOONCLAQUE—Sinatra fans. And TOOSOONCLARET—"We will sell no wine before its time." As with all 'definition' comps, the, uh, the best-defined won. That is, the most aptly defined. The most piquant, most original. The most charming. Or those from competitors enclosing cash. Thank you all very much indeed.

First Prizes of two-year subscriptions to "New York" to:

BABOONCLASH—gorilla warfare.
Chris Doyle, Burke, Va.

DONCLAJESUIS—philosophy of self-discovery: "I think, therefore there I am."
Bettina Conner, Washington, D.C.

MUTTONCLASPING—dancing sheep to sheep.
Sophy Alter, Pittsburgh, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

POISSONCLASSE—school of fish.
Patricia O. Simmons, Oldsmar, Fla.
sp. ment.: Arthur M. Litoff, Dillsburg, Pa.

BRONCLAVENDER—horse of a different color.
Oscar Weigle, Whitestone, N.Y.
sp. ment.: Marion Boggs, Ashville, N.C.

RONCLADLEASE—Roman landlord whose life was portrayed in "I, Roncladlease."
Jacqueline Kroschell, Sparta, N.J.

And Honorable Mention to:

SINEQUANONCLAD—the bare essentials.
Herb Martinson, Wheaton, Va.

ONCLAVANYA—Shlomo Chekhov's favorite uncle.
Seymour Steinhardt, Little Falls, N.J.

SAMSONCLAM—the strong, silent type.
Howard L. Gross, N.Y.C.

VACATIONCLAUSTROPHOBIA—cabin fever.
Skip Livingston, Hopewell, N.J.

PIGEONCLAY—trapshoot detritus.
Vassi Contos, Manhasset, N.Y.;
Edward R. Curtin, N.Y.C.

SAXONCLAMOR—"The Normans Are Coming! The Normans Are Coming!"
Clifton Olds, Freeport, Me.

BACONCLAQUE—disorderly group attending Shakespeare festival.
Barbara Allen, Kings Point, N.Y.

WAGONCLAIM—insurance agency with convenient offices along the trail.
Joan Dexter, Chatham, Mass.

BALLOONCLAUSE—fine print in a lease prohibiting parties.
June Taubman, N.Y.C.

DELOONCLAIR—piece by DuBaude Clessy.
Sam Williams, Seattle, Wash.;
Irene Tytik, Aspen, Col.

BARTONCLARA—founder, Red Cross.
Amy Briggs, Somers, Conn.

MARATHONCLAMBAKE—Guinness's longest recorded real good time.
Jeff Blumenkrantz, N.Y.C.

SILICONCLAVE—meeting of cosmetic surgeons.
J. A. Ferner, Medford, N.J.
sp. ment.: Laura Shea, Brookline, Mass.

DONJOHNSONCLAMP—Miami Vise.
Jill Martinson, Wheaton, Md.

CARRYONCLASS—comic British film about education.
Marilyn Crystal, Scarsdale, N.Y.;
Gabriel Peller, Sheffield Lake, Ohio

COLONCLAIRVOYANCE—a gut feeling.
Claude H. Powell, Greenville, Miss.;
Margaret D. Dale, Longmeadow, Mass.

SCIONCLASH—heirarchy.
Stephanie Shaffer, N.Y.C.

ONIONCLASSIC—Bermuda golf tournamen
Larry Janis, Pt. Washington, N
sp. ment.: Boo Blume, Sayville, N

IRONCLAWS—new permanent, indestructi
nail tips.
M. Van Amstel, N.Y

MUTTONCLAM—Campbell's worst-sel
chowder.
Barbara Sussman, Englewood,

POUPONCLASP—hold the mustard.
Charlotte Hebert, Watertown

ORIONCLASHES—Star Wars.
Caroline E. Lazo, Minneapolis,

DONCLAMATO—little-known unde
juice purveyor.
Anna Lambiase,

NYLONCLAIRVOYANCE—on a sheer
can see forever.
Scott Porter, Madi

VENISONCLAUS—the retirement prov
Rudolph's contract.
Nancy Puglia

UPONCLAMMING—pert. to social am
crustaceans.
Catherine Tien, New Sharo

COMPANIONCLAIMS—palimony.
Judy Resnick, Cambridg

BUFFOONCLAY—Silly Putty.
William W. Fuchs, Short H

MORONCLARET—a simple little red
Robert D. Maddox, Aust
sp. ment.: Richard Crane, Knoxvill

LEMONCLASSIC—the Edsel.
Clarita Mrena, Chevy Cha
sp. ment.: Barbara Babich, Orangebur
Simone Wilson, Occident

CITRONCLAIM—Edsel owner's w
form.
The 400 Group, Beachwoo

SALONCLAIROL—for a breadth of fre
R. F. Dryer, Lanta

BASSOONCLARINET—hybrid woodwin
Ted Berkelmann

HILTONCLAM—quiet, underseas hotel
Karen Crudo, Watervli

BRONCLABOR—work like a horse's.
Paul Jeffrey, B

IRONCLANK—alibi that failed.
Mitch Berger, Lynbroo
sp. ment.: Alan Levine, Massapequ

IONCLAD—pert. to the guarantee on c
merchandise.
Michael Stark,
sp. ment.: Kathleen Bartok, Somers

FELONCLASH—Mafia war.
Matthew McCaddin, Summ

BACONCLANDESTINE—Tel Aviv speak
Alice M. Yohalem,

LIONCLAQUE—Bert Lahr fan club.
William A. Hinkley, Washingto
sp. ment.: L. Soth, Northfield,

RONCLAIRVOYANT—idiot savant.
Sal Rosa, N.Y.C.

GOONCLATTER—noise on the road to ndalay.
Carolyn Parker, N.Y.C.

CLASSIFIED—listing in "Soldier of Fore" Magazine.
Mark Strait, N.Y.C.

TONCLANS—Cabot and Lowell.
B. Stall, Newark, N.J.

NCLASSIC—of the Pop period.
Ted Greenberg, N.Y.C.

CLADOODLEDANDY—nephew of asam.
Barbara Warren, Seattle, Wash.

NCLABBER—dairyman in charge of g milk fresh (see: SCOOPWHEY).
Joe Clonick, N.Y.C.

ST—heretical atomic physicist.
Sandy Steinberg, Teaneck, N.J.

AMOR—lunch break.
Harvey S. Karten, Brooklyn

CLAN—Chinese social group.
Frank Togni, Brooklyn

ONCLASSIC—latest product from la.
Leah Morgenstein, N.Y.C.

CLAD—dressed to the nineties.
Ellen Lenhart, N.Y.C.

CLAMSICLE—frozen mollusk mousse k.
Ghislaine Bauernfreund, N.Y.C.

ILLAC—armored car.
Ellen Burr, Truro, Mass.

RATION—speech given by Francis ing Mule.
Judy Mostowitz, Brooklyn

CLAUSTROPHOBIA—fear of being n a room with Frank Perdue.
Nick Curtis, Brooklyn
.: David English, W. Somerville, Mass.

LAPPING—faint applause.
Leonard Adelstein, Cleveland, Ohio
nt.: R. P. Monley, Birmingham, Mich.

—Indian character in classic novel nier des Mohiques."
Miles Klein, E. Brunswick, N.J.

M ONCLA—Joel Crystal, Miles Klein, oyle, or whoever else's entry is printabove this one.
Abraham Steinberg, Teaneck, N.J.
ment.: Bobby J. Ward, Raleigh, N.C.

—Christian Leadership Academy ng.
Louis B. Raffel, Skokie, Ill.
ment.: Edmund Conti, Summit, N.J.;
Eddie Steinberg, Teaneck, N.J.

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tion Rules: POSTCARDS, PLEASE; TYPEEN IF POSSIBLE. ONE ENTRY ONLY e sent to Competition Number 614, *New* gazine, 755 Second Avenue, New York, N.Y. 98. It must be received by March 11. Editor's s are final, and all entries become the proper*w York.* First-prize winners will receive twoscriptions to *New York,* and runners-up will one-year subscriptions. *Results and winners'* ill appear in the April 11 issue. Out-of-town ks are given three days' grace.

SOURCE: 1986 SMRB

20th ANNIVERSARY
NEW YORK MAGAZINE

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An Oral History of the Two Most Tumultuous Decades in the City's History
On Sale: April 4 Ad Close: March 21

APRIL 18, 1988
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On Sale: April 11 Ad Close: March 28

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THE BIG 20
New York's Most Important People
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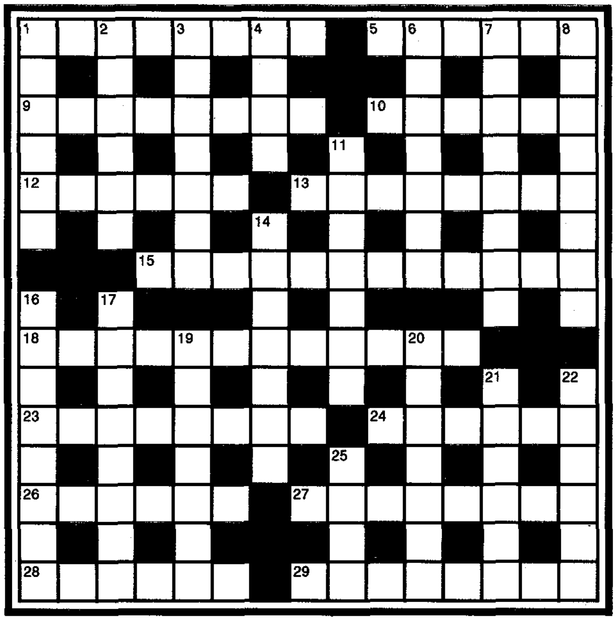
American Library Association

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 It offers several outlets for a chap if past his prime. (8)
5 Usual standard a beginner carried. (6)
9 A plant to sway a girl. (4-4)
10 A complaint I got from a rodent. (6)
12 Gaunt with love Dicky's sweet! (6)
13 Old hat for a lady to take to this instrument? (8)
15 Pass our plan for the decor. (6,6)
18 Perverse Latin masters will? (12)
23 Open jar is upset. (8)
24 Take exception to the article. (6)
26 Showing pressure, lives round the pub. (6)
27 In favour of the leaflet, draw it out. (8)
28 Furnished as appropriate in den refurbishment. (6)
29 Set upon as left the quayside. (8)



Down

1 Airman flying out to naval base. (6)
2 Can out-manoeuvre a night flier. (6)
3 Confusion caused by boisterou prank interrupting a game of cards. (7)
4 Vessel's inclination to roll. (4)
6 Love and caring turned out to be a vital matter. (7)
7 Doctor frees the policemen. (
8 Deposited egg in front of the coop, ready for inspection. (4,
11 Polite yet with brusqueness taking charge of ball. (7)
14 Workers who become membe of society. (7)
16 Held fast but with room for to move around. (8)
17 Free rides to a minor plane (8)
19 Wagon driver has to revers direction and find the way back. (7)
20 Change of habitat for her.
21 Soldiers queue to pass on report. (6)
22 Declared art collection n housed within the borde Scotland. (6)
25 Ringing the pupil, teache one turning up. (4)

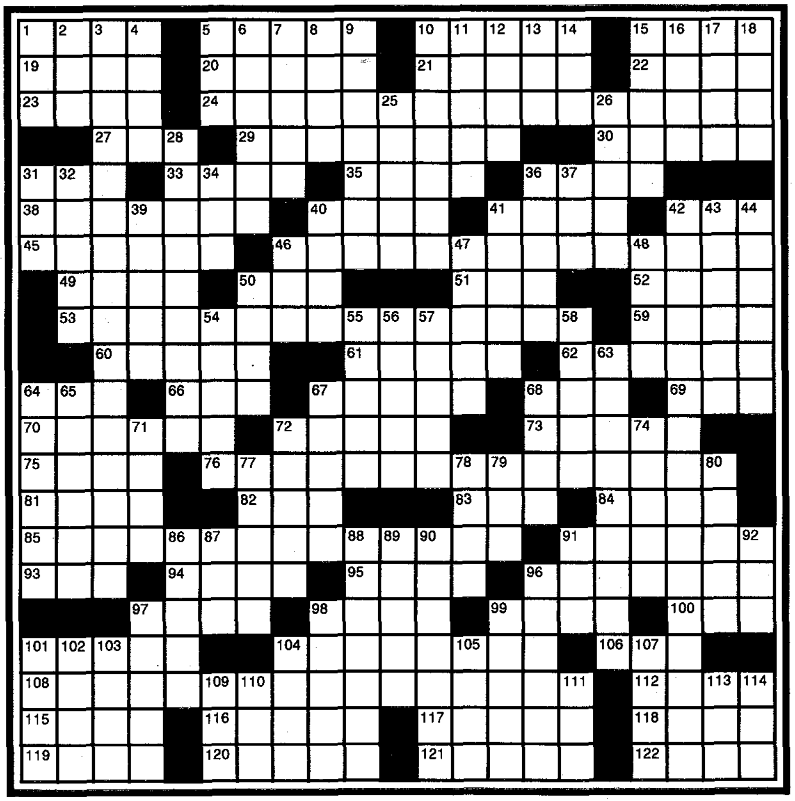
'H-HOMOPHONES': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

Across

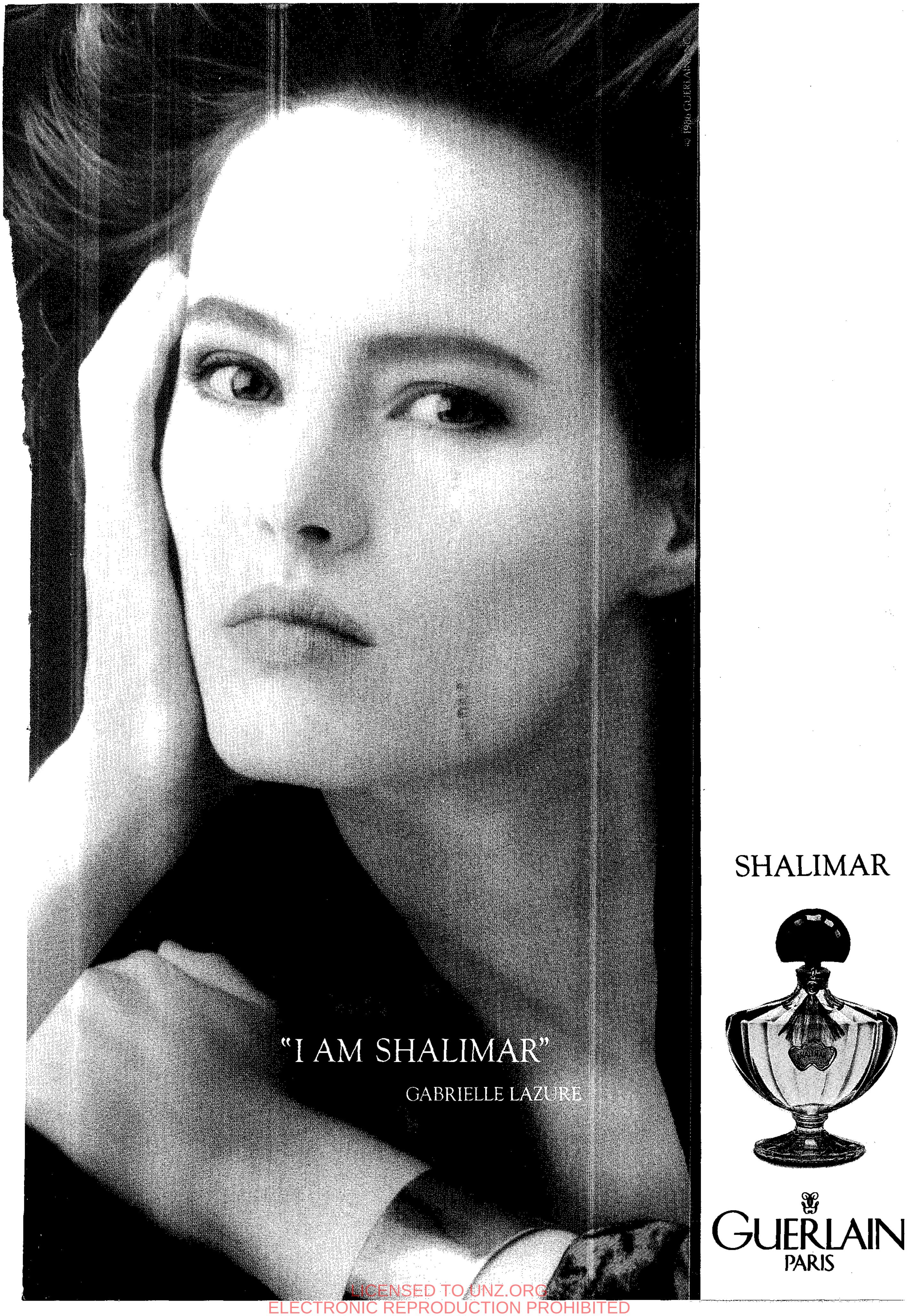
1 Yankee Stadium hero
5 Lower than
10 Gabler's creator
15 Single instance
19 North Carolina county
20 Actress Valli
21 What "nemo" means
22 Not rosy
23 Billy of song
24 Where an arm bone is?
27 Ziegfeld, to friends
29 Zone
30 Southpaw
31 Discoverer's exclamation
33 —— Cong
35 In the clouds
36 In the thick of
38 Hesitant speakers
40 Yannick of tennis
41 "My Life as ——"
42 Possesses
45 Erasers' targets
46 Jeanie's pet?
49 Lean-to
50 Business abbrs.
51 Eterne
52 Pamplona cheers
53 Cuban timekeeper of a 1960 film?
59 Very much
60 Zodiacal ram
61 Bedouin haven
62 Conditional release
64 Chemin de ——
66 Cauldron
67 Firth of Clyde island
68 Fall from grace
69 Fido's doc
70 California National Park
72 Cremona violin
73 "April —— cruellest month ..."
75 Neighbor of Provo
76 Post-lightning report?
81 Air, short style
82 Reply to the preacher
83 Sine qua ——
84 Philippine tree
85 Genghis's stash?
91 Vocalist Johnny
93 Thesaurus entry: abbr.
94 Prior claim
95 Both: prefix
96 Professions
97 Sniggler's catch
98 "—— corny as Kansas ..."
99 Longest Swiss river
100 Lili St. —— of burlesque
101 Blue Grotto locale
104 Indicating clearly
106 "Inka Dinka ——"
108 Training for a crown prince?
112 Huck's transport
115 Younger Guthrie
116 Punjab princess
117 Still in bed
118 Cabbage salad
119 Motorist's fee
120 Rosary, e.g.
121 Less than ounces
122 Formerly Christiania

Down

1 British rule in India
2 GI hangout
3 Laryngitic quartet?
4 Damned spot
5 Sis boom ——
6 Escapes detection
7 Draw the line
8 Lyrical literature
9 Wild African pig
10 Perspicacity
11 Painter Hieronymus
12 "And —— Goes"
13 Tolkien creature
14 Not yet used: Ger.
15 Chose
16 Ingenuous
17 Coagulate
18 Counting-out word
25 Dickens's Heep
26 Straighten
28 Fast-speed gear
31 Unbar, to Keats
32 Inclement
34 Fed.-tax addr
36 Gussy up
37 Cut the hay
39 Savoie sister
40 Unless, in law
41 Sectors
42 Why the foye hot?
43 Small ring of var.
44 Sonnet ending
46 Chaney
47 Foreign minist under Attlee
48 Kind of frost
50 Playbill roster
54 Intended
55 Air Force org.
56 Author Bret
57 As light ——
58 Like anthropo
63 Preceded in ti
64 Parade sights
65 Unashamedly natural
67 David's eldest
68 Billboard
71 Urban pall
72 Pulitzer poet,
74 Part of Hispan
77 Secretes
78 Crucifix inscri
79 Blynken's ship
80 Supermarket s
86 Oil-based
87 Abner's adjecti
88 Semites' kin
89 Gulf Arab
90 Run off
91 Mal de ——
92 Ukr., for one
96 Role for Sellec
97 First name in swashbuckling
98 Vine-covered
99 "West Side St girl
101 Dialogue
102 Before sol or s
103 Tablet
104 Ferber or Best
105 Dealer's "—— out?"
107 Approximately
109 Globe
110 Scot's turn-dov
111 Some M.D.'s
113 River of Cornw
114 Cube root of ei



Solutions to last week's puzzles appear on p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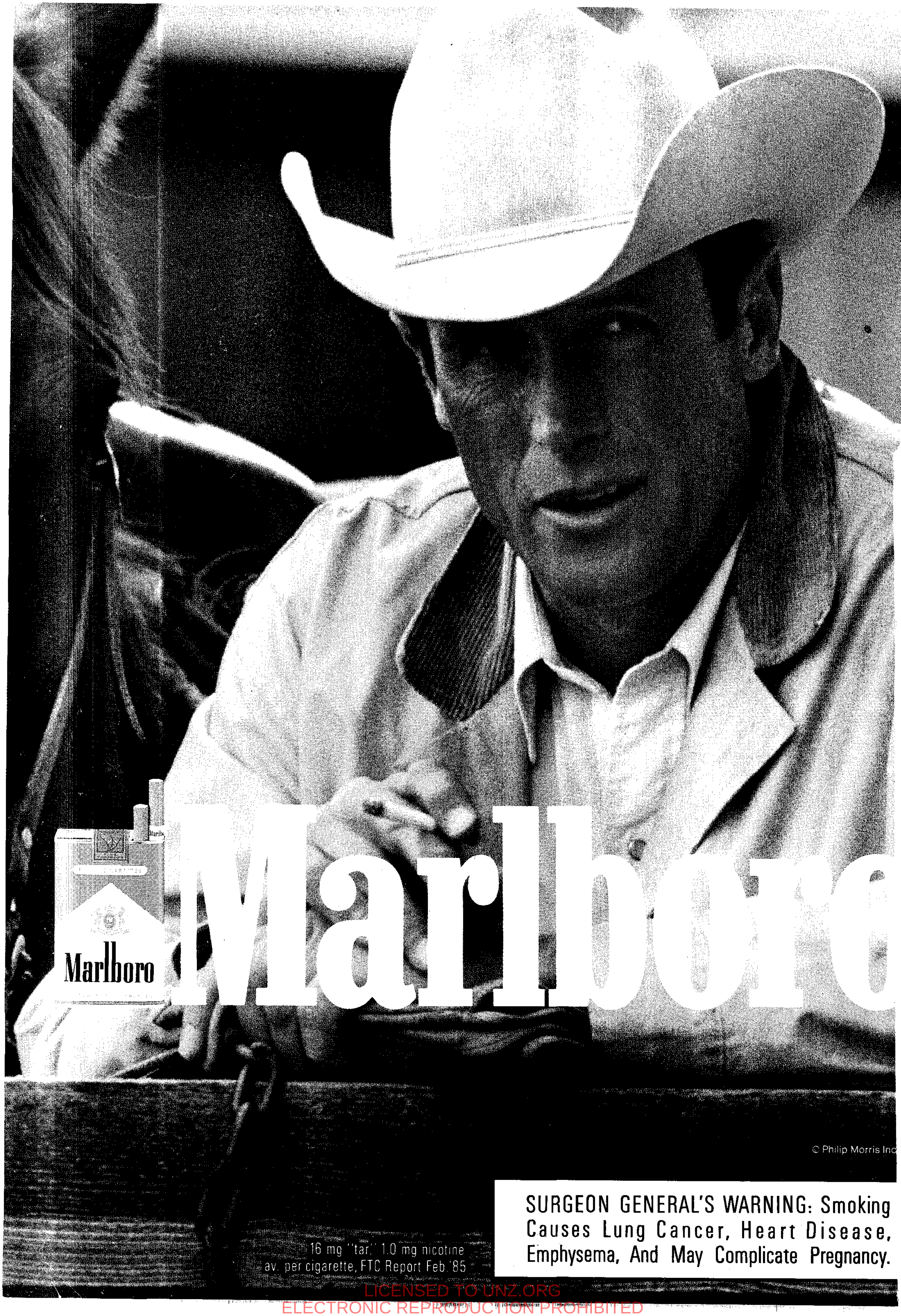

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16 mg "tar," 1.0 mg nicotine
av. per cigarette, FTC Report Feb '85